

CONTINUATION SHEET: 483/NO

WEEK/S OF INTENDED PRODUCTION
WEEK/S OF INTENDED TRANSMISSION

R

-CB/148-3

DELIVERY NOTIFICATION

(Enter delivery date before despatch)

- 1 H. Tel S.U.
 2 C.A. (General) Drama Group
 3 Copyright Department

From: **TERRANCE DICKS**Room No. & Building: **505 Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Copyright DepartmentDate of Brief: **1st December, 1969**This is to notify delivery of the following: Original ~~Dramatisation~~ Adaptation/Translation

Project No: 2349/0921	Series Title and code: DOCTOR WHO: DRAMA SERIALS 84	
Target Delivery Date: 2.1.70	Actual Delivery Date: 6.4.70	

Title:

DOCTOR WHO AND THE GIFT: (EPISODE ONE ONLY)

Producer:

BARRY LETTS

Author:

BOB BAKER & DAVE MARTIN

Theme:

SCIENCE FICTION / ADVENTURE THRILLER

Length:

24' (EACH EPISODE 24')

Notes re Fee etc:

This commissioning brief is for Episode One. Subsequent episodes 2 - 6 may or may not be written.

Author's agent:

**Jim Buckingham Esq.,
 Marker Films,
 88, Whiteladies Road,
 Bristol.**

Signed

Barry Letts
 (Producer)

Terrance Dicks
 (Script Editor)

ACCEPTANCE/REJECTION NOTIFICATIONTERRANCE *(Enter acceptance or rejection date before despatch)*

From: 505 Union House

Room No. & Building:

Telephone Extn: 1st December,
1969

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXX
 Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation
(delete as appropriate)

Project No:

2349/0921

Series Title and code:

DOCTOR WHO: DRAMA SERIALS 84

Target Delivery Date:

2.1.70

Actual Delivery Date:

6.4.70.

Acceptance/Rejection Date:

17.4.70.

Title:

DOCTOR WHO AND THE GIFT: (EPISODE ONE ONLY)

Producer:

BARRY LETTS

Author:

BOB BAKER & DAVE MARTIN

Theme:

SCIENCE FICTION / ADVENTURE THRILLER

Length:

24' (EACH EPISODE 24')

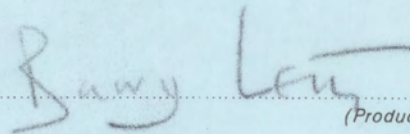
Notes re Fee etc:

This commissioning brief is for Episode One. Subsequent episodes
 2 - 6 may or may not be written.

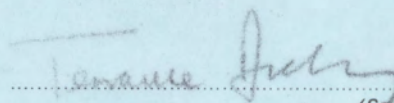
Authors agent:

Jim Buckingham Esq.,
 Marker Films,
 88, Whiteladies Road,
 Bristol.

Signed

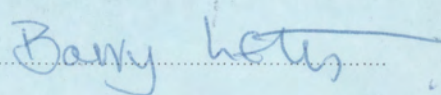


(Producer)



(Script Editor)

Accepted/Rejected by



PROGRAMME BUDGET ESTIMATE

CONTINUATION SHEET: XXX/NO

DEPARTMENT Drama Serials	CHANNEL BBC-1	PLANNING PERIOD Wk. Jan. TO March	STRAND TITLE DR. WHO	PRODUCER BARRY LETTS	COLOUR	IMAGE
RECORD TYPE 55 (55)	PROJECT NO. 02340/7044 (9)	GROUP NO. (4)				
STRAND CODE ORG (3)	NO. OF PROGRAMMES 01 (2)	INTERVAL (3)	PRODUCTION WEEK/S 3 ('71)	PRODUCTION DAY		
DURATION (MINS) 025 (3)	PROGRAMME TITLE (1st LINE) DR. WHO GGG (12)		PROGRAMME TITLE (2nd LINE) (12)			
LINE CHECK (3)	YEAR OF INTENDED PRODUCTION 71 (2)	PRODUCER'S CODE (4)	PRODUCER'S NAME (16)			

WEEK/S OF INTENDED PRODUCTION

WEEK/S OF INTENDED TRANSMISSION

INTERNAL COSTS										REMARKS	EXTERNAL COSTS			
NAME	UNIT	CODE	Quantity	Dec	Drg	Spread	RATE	£			NAME	Code	£	
Producer	D	A01	7				33	231		16 mm. Wk 52: Thur, Fri. Wk 1: Mon, Tues. Increase of £85 per episode to cover new Equity Agreement (Extras only) Average External Cost per Episode £3,775	Artists Fees	101	2265	
Asst. Producer / Director	D	A02	60				33	1980			Curr. Aff/O.B. Long Term Cont	102		
P.A.	D	A05	60				19	1140			Repeat/Repro. Fees	104		
Producer's Assistant	D	A07	60				8	480			Walk Ons	132		
Research Assistant	D	A06									Staff Fees	103		
Secretary	D	A08	7				6	42			Copyright	106	300	
Drama A.F.M.	D	A11	50				10	500			Orchestra	105	100	
Script Editor	D	A09	7				30	210			Orchestrations	109		
Photographer	H	F05	1				4	4			Facility Fees	108	180	
Designer	D	F21	50				19	950			Hire of Photographs	134		
Design Assistant	D	F30	45				15	675			Scenic Servicing	120	1700	
Graphics	£	F06	107					107			Graphics	136	100	
Visual Effects	£	F07	600					600			Visual Effects	137	475	
Scenic Projection	F										Costume	122	500	
Construction	H	G10	1500				2.25	3375			Make-Up	121	50	
Costume Supervisor	D	H01	50				20	1000			Hired Studio Equipment	127		
A & M	£	G11	1125					1125			Hired O.B. Equipment	128		
Dressers	H	H03	155				2.25	349			Overseas Production Facil.	125		
Make-Up Supervisor	H	I 01	120				2	240			Film Purchase	123		
Make-Up Assistant	H	I02	80				1.5	120			Film Costs	124	400	
Floor Manager	D	J01									Film Lighting	138		
A.F.M.	D	J02									Helicopter	133		
Floor Assistant	D	J03	2				10	20			Transport	129	240	
Rehearsal Rooms	D	J20	7				13	91			V.T.R.	131	125	
Film Shooting (Sync)	D	D05	4				60	240			Film Recording	130		
Film Shooting (Silent)	D	D									Miscellaneous	135		
Film Editing	D	D31	8				30	240			Hospitality	113		
Film Dubbing	H	D03	4				12	48			T. & D. (Foreign)	524		
Film Lighting	D	D14	4				48	192						
Stages	D	D23	1				356	356						
Lot	D	D27												
Studio 3	D	C07	1				1070	1070						
Studio Cameras	H	C44	13				44	572						
M.C.R. (inc. 4 Cameras)	D													
Additional Cameras	D													
Roving Eye	D	E14												
Radio Link	D	E16												
Temporary Lines	£	E20												
O.B. Lighting	£	E22												
O.B. Transport	£	E23												
O.B. Engineering T&D	£	E24												
VTR Recording/Repro	H	K01	5 50				7.50	42						
VTR. Editing	H	K02	24				7.50	180						
Telecine	H	K03	11				8.50	94						
Radiophonics	H	L12	20				4	80						
Extra Hours	H	D07	40				1.50	60						
Equipment	£	D09	116					116						
Extra Hours	H	D17	32				1.50	48						
Equipment	£	D19	280					280						
Scenemen	H	G06	60				1.50	90						
Viewing Theatre	H	D41	2				6	12						
" Machine	H	D42	2				3	6						
Transfer Suite	H	D28	2				2	4						
INTERNAL TOTAL								16969						
DATE RECEIVED IN PLANNING			10 MAR 1970		ACCEPTED BY									
FILM SHOOTING RATIO			8:1		MINUTES OF SPECIALLY SHOT FILM			12'						
SUBMITTED BY			50mm lens		DATE			5.3.70						
ISSUE NO. 1														
COST PER HOUR								56446						
TOTAL COSTS														
Total: External								6550						
Total: Internal								16969						
								£ 23519						

STORY LINE BRIEF

From: TERRANCE DICKS

Room No. & Building: 505 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department.

Date: 6th April,
1970

H. SERIALS, D. TEL.

I would like to commission the following Storyline/Treatment
(delete as appropriate)

Project No: 2340/0932	Series Title and code: DOCTOR WHO : 84
Target Delivery Date: 8.5.70. Already del'd.	
Title and Episode Number (if applicable) of Proposed Storyline: THE FRIENDLY INVASION	
Producer: BARRY LETTS	Author: BOB BAKER & DAVE MARTIN
Theme: ADVENTURE THRILLER	

Length of Proposed Television Play:

Each Episode 24'

6 eps

Notes re Fee etc:

£ to be deducted from full fee if storyline
acceptable.

275

Agent: S/Pine del'd.

Mark part urgent

18 vlls f

18 am full scripts, each ep
fee to be
to cover both interests

Signed

Barry Letts
(Producer)

(Script Editor)

Copy to: Terrance Dicks

H. SERIALS
CAD & Tel
OSerial D Tel.

STORYLINE DELIVERY NOTIFICATION*(Enter delivery date before despatch)*From: **TERRANCE DICKS**Room No. & Building: **505 Union House**

Telephone Extn:

To: Copyright Department

Date of Brief: **6th April,
1970**This is to notify delivery of the following Storyline/~~Treatment~~

Project No: 2340/0932	Series Title and code: DOCTOR WHO : 84
Target Delivery Date: 8.5.70.	Actual Delivery Date: 8.5.70
Title and Episode Number (if applicable) of Proposed Storyline: THE FRIENDLY INVASION	
Producer: BARRY LETTS	Author: BOB BAKER & DAVE MARTIN
Theme: ADVENTURE THRILLER	
Length of Proposed Television Play: 1 x 24'	

Notes re Fee etc:

**£ to be deducted from full fee if storyline
acceptable.**

Signed **Barry Letts**
(Producer)**Thom**
(Script Editor)

COPY RIGHTS

FROM: Barry Letts, Producer 'DR. WHO' Date: 4th September 1970

SUBJECT: OUTSIDE REHEARSAL ROOM BOOKING

TO: Studio Bookings, Room 4047 T.C. Ext.

I require an Outside Rehearsal Room for the following production:-

Title/Sub-title: DR. WHO : SERIAL GGG

Project Number(s): 02340/7044

Studio Dates: 22nd, 23rd January 1971, 5th, 6th February 1971

Mark up date(s): 9th January 1971

First reh. date: 11th January 1971

Last reh date: 4th February 1971

Details of Saturday afternoons or Sundays if required (state dates & times):

Saturday, 9th January, Mark Up.

If two rooms are required, state dates and reasons (i.e. dancers, singers etc).

One big room please, for large sets.

Any other details, i.e. large composite sets etc.

Signed:

on Barry Letts

COMMISSIONING BRIEFFrom: **TERRANCE DICKS**Room No. & Building: **505 Union Hse**

Telephone Extn:

Date: **11th September 1970**Original/~~Dramatisation~~/Adaptation/~~Translation~~**EPISODE 1 of DOCTOR WHO 'Gift'**

Project No. 02340/0936	Series Title and code: DOCTOR WHO 84	
Target Delivery Date: 21.9.70	Actual Delivery Date: 20th Oct	Acceptance Date: 21st Oct.

Title:

Gift (EPISODE ONE ONLY)

Producer:

Barry Letts

Author:

BOB BAKER & DAVE MARTIN

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24' (EACH EPISODE 24')

Notes re Fee etc:

This commissioning brief is for Episode One. Subsequent episodes 2 - 4 may or may not be written.

Author Agent **Jim Buckingham Esq.,
Marker Films,
88 Whiteladies Road,
BRISTOL**

Signed
(Producer)

36, 37, 38, 39.

.....
(Script Editor)

Accepted/Rejected by

CB/ 1689

COMMISSIONING BRIEFFrom: **TERRANCE DICKS**Room No. & Building: **505 Union Hse**

Telephone Extn:

To: Copyright Department through Drama Head of Department

H. SERIALS, D. TEL. -Date: **11th September 1970**

I would like to commission the following

Original/ ~~Dramatisation~~ ~~Adaptation~~ ~~Translation~~
(delete as appropriate)**EPISODE 1 of DOCTOR WHO ~~11/12~~ THE AXONS**~~Project No.~~ **Expend. No.****02340/0936**

Series Title and code:

DOCTOR WHO 84

Target Delivery Date:

21.9.70 *ready
del.*

Title and Episode Number (if applicable) of Proposed Script:

THE AXONS ~~11/12~~ (EPISODE ONE ONLY)

Producer:

Barry Letts

Author:

BOB BAKER & DAVE MARTIN

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24' (EACH EPISODE 24')

Notes re Fee etc:

This commissioning brief is for Episode One. Subsequent episodes 2 - 4 may or may not be written.

Author Agent**Jim Buckingham Esq.,
Marker Films,
88 Whiteladies Road,
BRISTOL**

Signed

BLotk

(Producer)

(Script Editor)

12
24/5 *32* *if can*
on
J.D.

ACCEPTANCE/REJECTION NOTIFICATION

(Enter acceptance or rejection date before despatch)

From: 505 Union Hse

Room No. & Building:

Telephone Extn: 11th September
1970

To: Copyright Department

Date of Brief:

Could you please ACCEPT ~~REJECT~~ the following Original/Dramatisation/Adaptation/Translation
(delete as appropriate)

XXXXXXXXXXXXXXXXXXXXXXXXXXXX
EPISODE 1 of DOCTOR WHO 'Gift' The Axons

Project No. ~~Expend.No.~~

02340/0936

Series Title and code:

DOCTOR WHO 84

Target Delivery Date:

21.9.70

Actual Delivery Date:

20th October '70

Acceptance/Rejection Date

21st October 1970

Title:

The Axons Gift (EPISODE ONE ONLY)

Producer:

Barry Letts

Author:

BOB BAKER & DAVE MARTIN

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24' (EACH EPISODE 24')

Notes re Fee etc:

This commissioning brief is for Episode One. Subsequent episodes
2 - 4 may or may not be written.

Author Agent

Jim Buckingham Esq.,
Marker Films,
88 Whiteladies Road,
BRISTOL

Signed

B. Letts H
(Producer)

Mr. Bal.
(Script Editor)

Accepted/Rejected by.....

CB/1689

DELIVERY NOTIFICATION

(Enter delivery date before despatch)

- 1 H. Tel S.U.
- 2 C.A. (General) Drama Group
- 3 Copyright Department

From: **TERRANCE DICKS**Room No. & Building: **505 Union Hse**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Copyright DepartmentDate of Brief: **11th September**

This is to notify delivery of the following:

Original/ ~~Dramatisation~~/Adaptation/Translation**EPISODE 1 of DOCTOR WHO 'Gift' 'The Axons'**~~Project No.~~ **Expend.No.**
02340/0936

Series Title and code:

DOCTOR WHO 84Target Delivery Date:
21.9.70Actual Delivery Date:
20th October '70

Title:

'The Axons' GIFT (EPISODE ONE ONLY)

Producer:

Barry Letts

Author:

BOB BAKER & DAVE MARTIN

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24' (EACH EPISODE 24')

Notes re Fee etc:

This commissioning brief is for Episode One. Subsequent episodes 2 - 4 may or may not be written.

Author Agent **Jim Buckingham Esq.,
Marker Films,
88 Whiteladies Road,
BRISTOL**

Signed.....

(Producer)

(Script Editor)

14th September 1970

Dear Bob and Dave,

As I said to Jim on the 'phone I think Episode 1 works pretty well as is.

Main worry is that we need to see a little more of Filer as a character in the early scenes if we are to be interested in his adventures in the later part of the Episode. Suggest you incorporate him in early conferences with Chin and Brigadier as U.S. observers. Keep glimpses of the Axon monster at the end to a minimum as we'll need to save it for later.

As regards to the rest of the Episodes, I feel that One is also pretty sound though Three gets a little wilder and Four is a continuous crescendo of action that would be very difficult to maintain for a whole episode, but I'll give you more detailed notes about later episodes after I have had a look at Episode 1 which I look forward to seeing in a week from now.

Best wishes and best of luck.

Yours sincerely,

(Terrance Dicks)
Script Editor, DR. WHO

Messrs Baker and Martin,
c/O Marker Films.

25th September
1970

Dear Bob and Dave,

This is little note to say we received
your script (Gift' yesterday and that
Terrance will be getting tough with you.

Yours sincerely,

(Sarah Newman)
Secretary to Terrance Dicks
Script Editor

Messrs Martin&Baker

From: Secretary to Terrance Dicks

Room No & Building: 5098 TC

Telephone Extn:

Subject: 'COLONY' and 'THE AXONS' (DR. WHO)

To: H. Copyright

Just to confirm our conversation on the 'phone yesterday.

✓ 1. The target delivery date for 'Colony' is now 19th November 1970.

2. The brief for 'Gift' is now another title called 'The Axons'

Sarah Newman
(Sarah Newman)

522EP1970

Secretary to Terrance Dicks (Dr. Who Office)

505 Union Hse

DR. WHO COMMISSIONING BRIEFS FOR 'COLONY' AND 'GIFT'

Sec. to Robin Wade

copy: Miss Joan Lumley

The brief for DR. WHO 'Colony' has now a different target delivery date of 19th November 1970 and not 19th October 1970.

Also, the brief for 'Gift' has been changed. The new name of the storyline should be 'The Axons'.

Would you please alter these points on your forms.

Thank you.

(Sarah Newman)

1st October 1970

Dear Bob and Dave,

Just a preliminary line to let you know that Barry and I like Episode 1 very much, as a first draft. I'm going to ask you for some rewrites, which is standard practice on this show, not because I don't like anything in the script but because I feel it is a little short and slight and needs dramatising a little more with some extra materials.

I'll send you detailed notes about this early next week. Subject to the rewrites being okay, I'll then commission the next script and so on. Don't think there is any need to drag you up here yet.

I am very encouraged with this first script and have great hopes of this becoming one of our shows this year. By the way, please retitile it 'The Axons' as a working title to avoid any confusion with 'Gift'.

I will be in touch soon.

Best wishes.

Yours sincerely,

TERRANCE
(Terrance Dicks) PP
Script Editor
DR. WHO

Messrs Martin & Baker,

[Handwritten signature]

9th October 1970

Dear Bob and Dave,

Here are the promised notes about your first draft. By the way, we would like to retittle the Serial 'Vampire from Space', which has the right melodramatic Dr. Who ring.

GENERAL

I like the draft script very much, but feel that it is a little slight and short in feeling. I enclose the first episodes of our first two serials this year. As you will see, they run to between 40 and 50 pages in BBC layout which seems approximately the same as yours. I think you should aim for about 45 pages per script. A minor layout point. As you will see, TK is set out on the left, not in capitals, though speech on TK goes on the right as normal. You will see what I mean from the scripts.

I have a general feeling that everyone is a little too casual about the mysterious object from space and the drama of going inside. I like your line in flip, slightly underwritten dialogue but it mustn't prevent a feeling of real menace and danger. You have a lot going for you in this first episode and we want to keep the audience on absolute tenterhooks about what the object is and what's inside. So we need to feel the underlying tension coming through from the characters, even the Doctor.

CHARACTERS.

We still don't see quite enough of Filer before he starts creeping about, though I love his little corridor scene with Jo. Please keep this. Bring Filer into the scene with the Doctor, Brigadier and Chin. Extend the scene after the Doctor's arrival on page 2, so we see a confrontation between Chin and the Doctor, later interrupted by the arrival of Filer. Important to make clear here who Chin and Filer are and what are their roles. This can be done with introductions by the Brigadier.

Make Chin an influential 'Little-Englander' MP Head of a committee making an enquiry into Unit, rather than just a Civil Servant. This will make more plausible his commanding role in this & later episodes.

Doctor Who You've got his attitude completely right in the draft. Important to show his suspicion about the Axons, on a nothing's for nothing basis without making it seem too arbitrary a switch.

cont.....

THE SPACEDOME

If as we envisage the ship and everything inside are parts of a single creature, it would be better to make the spacedome organic, rather than manufactured. Inside it would be rather like the inside of a warren with tunnels and spaces rather than corridors and rooms. The Axons when later revived could explain that their science took a different turn and they grow the spaceship's and machinery they need. We would like to loose the revival with isotopes bit as this is reminscent of other serials. The ship can suck life from the earth around it, hence it will be the centre of a spreading blight, dead grass, trees and animals which the Doctor can become aware of in later Episodes.

FINAL GENERAL NOTE - VERY IMPORTANT

For most of our viewers what 'DR. WHO' is all about is the 'magic' - special effects, monsters, and so on. We must have as many of these as we can afford to do. So chuck in anything you can think of in this line and we'll try too make it work.

SPECIFIC NOTES

I should like you to add the following bits of action. Open as in the draft with TK of the Spacedome in Space. Then go to the radar room, not at Unit H.Q. but part of an establishment somewhere else. (Keep this a small set as we won't use it again after this Episode) In the radar room, show technicians noting and discussing an object from space which has been sighted at long range. It's heading straight for earth and if it keeps on it's present course, they'll have to inform Unit. Then go to Unit to meet Chin, Brigadier, the Doctor and Jo and Filer as in draft, build to a clash of personalities which is interrupted by the arrival of Yates with news of the U.F.O. now much closer to earth. They all leave for the radar room. At the radar room, play the arrival of the U.F.O. scene more or less as in the draft script. End this with a decision to cordon the area and go and investigate. Have Filer expelled by Chin, already anxious to keep the glory of any discovery for Britain. Then cut to the arrival area on TK. See a curious rustic, who has the misfortune to be in the immediate arrival area, poking round the projecting dome of the ship. Then have some kind tendrill emerge from the ship and snatch him from inside. Inside the ship, see him interrogated by Axons, holding close on him so that we don't see where he is or who's interrogating him. His primitive mind snaps under the strain and his body is ordered to be ejected. Then we see the Unit party arriving and investigating as in draft. Filer investigating on his own, is snatched in by the tendrill. The Unit party arrive in the area and find the body of the Rustic, horribly mummified as the Axons have sucked out his life force.

cont....

Then have a Conference between the Unit Team in the Mobile H.Q. introducing Hardiman as in draft, introduce Winsor here too. Clash of personalities and interests. The Doctor persuades them to investigate before attacking. He does so and an entrance appears in the Dome. The Doctor and Co. go inside. Have the exploration of the ship and discovery of dormant Axons as in draft but cut the isotope bit and have the Axons come to life alone as the ship sucks energy from Earth. Make the most of this. It's a good moment. Keep their revival and explanations as in draft, but at this point we need a spectacular demonstration of the power of Axonite. The Axons explain that Axonite can increase the growth potential of animals. A laboratory rat is sent for. It is treated with Axonite and grows to enormous size, about 6 ft. (This is a fairly simple CSO trick) The rat appears to be endangering the humans but reduced in size when the Axons reverse the progress. The Axons explain that all food animals could be treated in the same way, thus proving Earth's food problem. Inter cut this sequence somewhere in the early part with Filer being held in captive and interrogation but being kept alive. Then Jo goes exploring and meets the half blob Axon as in draft.

I think this extra material plus the suggested building up of the material you have, will give us an excellent first Episode. I liked everything in the draft very much, so please feel free to salvage as much of it as possible in the rewrite, except where it clashes with points noted above.

TECHNICAL

This will effect you more later on but I may as well mention it now.

Episodes are recorded in pairs. 1 and 2 then 3 and 4. So sets for each pair needs to be approximately the same, though not exactly the same. You can allow for about 4 minutes film per episode. I suggest you concentrate this in the first and fourth Episodes cutting film down to an absolute minimum in the second and third.

FINAL NOTE

All being well, Barry and I hope to make this the 3rd Serial for this season. The Director joins in the first week of November and if possible I'd like to get all four scripts in, drafts and rewrites, four weeks from now. So we'll be adding you for a lot of concentrated work in that time. I hope that after rewriting this first episode you'll have a better grasp of the shape of the show and I'll discuss the storyline for each future episode before you start writing in the hope of keeping rewrites down. If possible, I'd like the rewrite of Episode 1 as soon as you can make it, after you get the notes. If possible by October 16th.

cont.....

I'll give you a ring early next week to check that everything's arrived and to talk over any problems.

Meanwhile, best wishes and good luck.

Yours sincerely,

(Terrance Dicks)
Script Editor
DR. WHO

Messrs Martin & Baker,

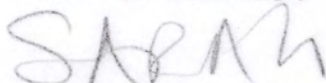
ENC

16th October 1970

Dear Bob and Dave,

Just to let you know that we received the
Episode 1 in the post this afternoon and
that Terrance will no doubt be in touch.

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'SARAH' in a stylized, cursive script.

(Sarah Newman)
Sec. to Terrance

Messrs Martin and Baker,

COMMISSIONING BRIEFFrom: **TERRANCE DICKS**Room No. & Building: **505 Union**Telephone Extn: **4109**Date: **18.10.70**

Original/Dramatisation/Adaptation/Translation

EPISODE 2 of Doctor Who 'The Axons'Project No. Expend.No.
02340/0937Series Title and code:
DOCTOR WHO 84Target Delivery Date:
25.10.70Actual Delivery Date:
1st November 1970Acceptance Date:
27th November

Title:

The Axons Episode 2

Producer:

Barry Letts

Author:

BOB BAKER AND DAVE MARTIN

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

Notes re Fee etc:

**Author's Agent : Jim Buckingham Esq.,
Marker Films,
88 Whiteladies Rd,
Bristol**

Signed

B Letts

(Producer)

T. Dicks

(Script Editor)

Accepted/Rejected by.....

COMMISSIONING BRIEFFrom: **TERRANCE DICKS**Room No. & Building: **505 Union Hse**Telephone Extn: **4109**Date: **29.1070**Original/XXXXXXXXXXXXXXXXXXXX
Dramatisation/Adaptation/Translation**EPISODE 3 of 'THE AXONS'**

Project No. 02340/0938	Series Title and code: DOCTOR WHO Code 84	
Target Delivery Date: 9.11.70	Actual Delivery Date: 9.11.70	Acceptance Date: 7.12.70

Title:

'THE AXONS' Episode 3Producer: **BARRY LETTS**Author: **BOB BAKER AND DAVE MARTIN**

Theme:

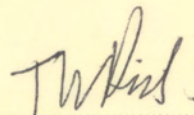
SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

Notes re Fee etc:

Author's Agent:

**Jim Buckingham Esq.,
Marker Films,
88 Whiteladies Rd,
Bristol**Signed.....
(Producer)

(Script Editor)

Accepted/Rejected by.....

COMMISSIONING BRIEFFrom: **TERRANCE DICKS**Room No. & Building: **505 Unions Hse**Telephone Extn: **4109**Date: **29.10.70**Original/~~Dramatisation~~/Adaptation/Translation**EPISODE 4 of 'THE AXONS'**~~Project No.~~ **Expend.No.**
02340/0939

Series Title and code:

DOCTOR WHO Code 84

Target Delivery Date:

9.11.70

Actual Delivery Date:

9.11.70

Acceptance Date:

7.12.70.

Title:

'The Axons' Episode 4

Producer:

Barry Letts

Author:

Bob Baker and Dave Martin

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

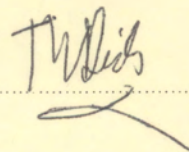
24'

Notes re Fee etc:

**Author's Agent: Jim Buckingham Esq.,
Marker Films,
88 Whiteladies Rd,
Bristol**

Signed.....

(Producer)



(Script Editor)

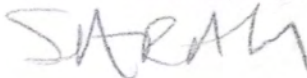
Accepted/Rejected by.....

2nd November 1970

Dear Bob and Dave,

Just to let you know that we received your Episode Two this morning and I expect Terrance will be in touch soon.

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'SARAH' in a stylized, cursive-like font.

(Sarah Newman)
Sec. to Barry Letts

Messrs Martin and Baker,

Return to Room 4047 T.C. by 9th November 1970 No. 48

STUDIO MANAGEMENT
CONFIRMATION OF REHEARSAL ROOM BOOKING.

Original/~~Revision to no~~ (Delete as applicable)

FROM: STUDIO BOOKINGS PABX:

Date of Issue 3rd November 1970

TO: Barry Letts

Director

Prod.wk. 3/4, 5/6

Dept. Drama Serials

Prod.date 22/23 Jan, 5/6 Feb. 1971

Title/Sub.Title Dr. Who Serial GGG

Project No. 2340/7044/7

The undermentioned outside rehearsal facilities have been booked for the above production.

Rehearsal Room Tel.Reh.Rm.Block

Mark Up Date 9th January 1971

First Rehearsal Date 11th January 1971

Last Rehearsal Date 4th February 1971

al No. of Days 27½ at £13 TOTAL INTERNAL COST £357 Facility Code J20

NOTE:- Although every effort will be made to provide the actual room mentioned above, A. to H.S.M.Tel.(1) reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

REMARKS:-

Issued By EDT (For Studio Management)

I ACCEPT THE ABOVE BOOKING

Signed B. Letts

Date 5-11-70

Distribution:-
Organiser
Director (Drama Only)
Producer (2)
Hse.Ser.Man.T.R.R.
J. J.

4th November 1970

Dear Bob and Dave,

Here are the notes to confirm our telephone conversation today.

1. Loose the RSG 6 set. Substitute Winser's laboratory for these scenes. The Brigadier will set up his temporary H.Q. here.
Establish that this is a place with reinforced walls etc. We can therefore loose TK 2.
2. In Scene 5, the light accelerator is damaged but not destroyed. At the end of the scene they do not leave. So the light accelerator must be repaired by the Doctor and the Master in their attempts to find the solution. Establish somewhere in the script that the Axons want to destroy the light accelerator, as they know it is a weapon against them.
3. On TK3 Mike Yates is setting up remote control spy cameras.
4. Delete the reference to nuclear bombing of Axon ship in the TK 5 sequence. Otherwise, we'll have to explain why everyone in the laboratory doesn't die from radiation. Have the bombing as a course urged by the Brigadier and Chinn, but discourgged by the Doctor.
Make clear in the script what is causing the world wide disasters in this sequence. i.e. how the Axonite is operated.
Also in this sequence, the Doctor and the Master can be working inside the ~~tardis~~. The Master can disparage the old-fashioned nature of the Doctor's space time machine.
5. In TK6 Mike sees the ship starts to grow.
In Scene 10 we can see this on the monitors in the laboratory via the spy cameras.
6. In or before Scene 11 the Doctor must convince the Master that he is willing to double cross his human allies so that the two superior time lords can escape. Also establish that the tardis must be specially rigged for this short hop to the Axon Space Ship.
7. In Scene 12 the Master must insist on the release of his tardis from the Axon ship as part of the bargain.
8. In Scene 13 the danger of the explosion comes from the light accelerator which has been overloaded by the Doctor's experiments.
9. In Scene 14, when the Doctor gets away in the tardis, the Master must make his escape from the ship in the confusion.
10. In Scene 18, the Doctor opens the tardis door, sees that he is trapped with the about to explode light accelerator -

cont.

10. the Brigadier and co. have sealed the doors behind them in attempt to contain the explosion. The Doctor will then nip back into the tardis and work frantically to dematerialise it before the explosion.
11. On TK 11, first the explosion, fear that the tardis has materialised in the heat of the explosion from Jo and the Brigadier. Then the tardis materialises in the rubble.
12. General
Remember the importance of establishing and continuing character as well as action. A particularly good place for this would be in the waiting sequence around 'TK5 stock film' which I assume will be intercuts between the laboratory, interior of tardis and film. A good chance to show the characters under stress. Good acting scenes as well as action.

Best wishes.

Yours sincerely,

(Terrance Dicks)
Script Editor on
DR. WHO

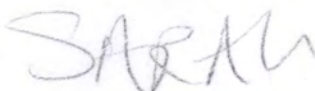
Messrs. Martin & Baker,

9th November
1970

Dear Bob and Dave,

I tried ringing you this afternoon, you weren't there. However, many thanks for the scripts which I received this morning which was really super and very quick.

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'SARAH' in a stylized, cursive script.

(Sarah Newman)
Secretary to Barry
Letts, DR. WHO

Bob and Dave Martin,

Secretary to Barry Letts - Producer DR. WHO

505 Union House

11th November

DR. WHO GGG STUDIO DATES: 22nd & 23rd January
5th and 6th February

Allocations Office

This is just to confirm my telephone conversation with you on Tuesday, that crew 10 will be working with Mike Ferguson on DR. WHO GGG on 22nd & 23rd January and 5th & 6th February, and that ~~John Bar~~ clay is our Vision Mixer and that Ralph Walton is the TM 1 and Bernard Fox the TM2.

Thank you.

SARAH NEWMAN
(Sarah Newman)

Secretary to Barry Letts Producer DR. WHO

505 Union Hse

11th November

DR. WHO GGG

Sound Manager.

We should be most grateful to have the services of
of Gordon Mackie as Sound Supervisor on our next
DR. WHO Serial GGG recording on 22nd & 23rd January
and 5th and 6th February.

I would be most grateful for your confirmation;

① John Barclay as

②

Vision Mixer

or Mike Catwood

STEVE LAWSON

Revised breakdown for Episode 2 'Vampire from Space'Scene 1 Spacedome

Jo screams at the sight of the globby Axon, emerging from the wall. The Doctor and the others come running but when they arrive the Axon is normal. He explains that the closeness to the ship's energy centre has caused Jo to hallucinate.

Scene 2 Mobile H.Q.

Chinn is on the telephone to the Minister demanding special powers - we don't learn exactly what. We see Chinn's arrogance crumbling before the greater authority of the Minister, who warns him to handle things very carefully.

Scene 3 Spacedome

Jo protests that she did see something strange. The Doctor shushes her seeming to side with the Axon, saying that there is nothing wrong. They wait for the return of Chinn.

Scene 4 Spacedome

The Master is telling Filer that both are prisoners. Both can escape if they co-operate. Filer can help save the world from a terrible menace. The Axons send for Filer, take him to another part of the ship and 'copy' him.

Scene 5 Spacedome

Chinn returns and makes a deal with the Axons - refuge in return for Axonite. He ignores the Brigadier's protests that this is a matter for the UN. The Brigadier however, takes charge of the Axonite as they exit.

TK1

As they emerge from the ship the Brigadier discovers that his men have been replaced by Regulars. Chinn takes the Axonite back.

Scene 6 Mobile H.Q.

There is a confrontation. Chinn says that the Brigadier and Jo are under security arrest, and the Axonite will remain in the British hands. The Doctor now shows a changed attitude. He is puzzled by the Axons story and their strange benevolence and he is quite prepared to believe Jo. Jo demands a search for Filer but Chinn refuses. He doesn't want to cause an 'incident'. Filer is expendable. The Doctor suggests that they conduct a study on Axonite in Winsler's laboratory. He charms Winsler into letting him help him, seemingly abandoning the Brigadier to his fate - Jo and the Brigadier will be held incommunicado at the Complex. They are left in charge of a regular army officer: with instructions they are to communicate with no-one.

Scene 7 Spacedome

The Master tells the Axons that the humans have been fooled and demands his freedom. He brought them to this rich planet, helped them gain a foothold. The Axons say that their sensors reveal that the Doctor is a Time Lord. Perhaps the Master can be replaced. The 'fake' Filer is sent to bring back the Doctor. (At this stage we don't know why they want him or why they need the Master)

Scene 8 Winsler's Laboratory

Winsler takes the Doctor round and shows him the 'light-accelerator' - Winsler's pet experiment and explains its purpose. The Doctor is fascinated because Winsler's work relates to his own attempts to repair his Tardis. He tells the sceptical Winsler that he once had a space -

Scene 8 continued

time machine - but it no longer works. The Doctor also suggests using the light-accelerator to break down Axonite - but Winsler refuses to risk his precious experimental machinery on such a hazardous process. They get down to work on the preliminary tests. (No rat bit - just simple analysis, not using the light-accelerator.

Scene 9 The Spacedome

The Master convinces the Axons to let him go, promising to make sure that the world hears about Axonite. The Axons agree to release him but they keep his Tardis. We see the Tardis - a plain white dome. As the Master leaves, Filer escapes and follows him to the exit slipping out behind him.

TK2

The Master leaves the spacedome striking down a guard who challenges him. Filer, unseen follows him and sets off in pursuit of his replica.

Scene 10 Winsler's Laboratory

The Doctor and Winsler are having no success. The Doctor convinces Winsler that the equipment inside the Tardis could be useful, and persuades Winsler to send for the Tardis. The Doctor is let alone. The fake Filer enters and tries to force the Doctor to return to the ship. They struggle. The real Filer enters, fights his replica. Filer 11 is knocked into the light-accelerator, and reverts to Axonite.

TK3

The Master overhears Winsler's instructions and goes with the lorry sent to collect the Tardis.

Scene 11 Winsler's laboratory

The Doctor and Filer compare notes, and then leave to see the Brigadier.

Scene 12 Hardiman's office

The Doctor and Filer insists on seeing the Brigadier. The Doctor tells him of the fake Filer. They now know that the Axons aren't even human. Filer tells of the Master's presence in the Axon ship, as a kind of prisoner. The Doctor tries to get a message out to warn Chinn of the dangers, but the Regular Army Captain in charge of the prisoners sticks literally to his orders and even arrests Filer when he learns he is with Unit. He does however allow the Doctor to return to the laboratory.

Scene 13 Unit H.Q.

The Master gets into the Radio Room and sends out a message to the U.N. about Axonite, revealing Britains plans to keep all of this immensely valuable material.

Scene 14 Winsler's Laboratory.

Winsler has to leave the Doctor alone to work elsewhere in the Complex, and in Winsler's absence the Doctor decides to try Axonite under the light-accelerator. The Axonite reacts violently beginning to ZIZZ - alarm systems in the lab are triggered off.

Scene 15 Spacedome

A strong reaction here. The Axons realize that the nutrition cycle has been started and they send Axons to recover the Axonite.

Scene 16 Hardiman's Office

The panic of the alarms distracts the sentry guarding Jo and the Brigadier. The Brigadier knocks him out aided by Filer. The Brigadier tells Jo he must get onto Unit, H.Q. Jo leaves to find the Doctor and see what's happening. Filer goes with her.

Scene 17 Winser's laboratory

Filer and Jo enter the laboratory. The Doctor is studying the zizzing Axonite. He tells them that the Axonite is absorbing energy at a tremendous rate. Winser enters, furious at seeing the Axonite in his beloved light-accelerator. He ignores the Doctor's warnings and before the Doctor can stop him, he rushes to get the Axonite out of the machine. Winser gets too close and is vapourised - the Axonite sucks out his life - force and he falls to the ground, crumbling into a pile of dust.

The Doctor tells Filer that he now understands the secret of Axonite. It is programmed when activated to absorb all living energy around it. They are dealing with one single creature. The Axons, like the fake Filer, are copies made from Axonite - part of their ship, which is Axonite too - hence the 'absorbing' Axon that Jo saw. (Urgent explanations here in a few quick sentences). Then suddenly, they see the expanded zizzing Axonite is advancing on them! They back away - then turn to see the Axon in the Doorway.....

Revised breakdown for Episode 3 'Vampire from Space'

Scene 1 Winser's Laboratory

The Axons control the zizzing Axonite and take it away with them, knock out Filer and take off the Doctor and Jo.

Scene 2 Hardiman's Office

An astonished Brigadier learns that the message he is trying to send has already arrived.

Scene 3 Winser's Laboratory

Chinn and Hardiman enter the Laboratory to find an axon standing over the unconscious body of Filer. The Axon explains that Winser's dangerous experiments must have caused his own death. Their instruments in the ship showed interference with Axonite. They came to help but they were too late.

Scene 4 Spacedome

The Doctor and Jo are prisoners of the Axons. The Doctor explains to Jo the Axons real nature - one single living creature that can manifest itself as spacedome, Axons or Axonite. They are inside a living animal.

Scene 5 Winser's Laboratory

The Axons say they know nothing of the whereabouts of Jo and the Doctor. The Axon explains that he was about to take Filer back to their ship to care for him. The Brigadier enters and forbids this. Chinn says that the Brigadier is under arrest. But the Brigadier says that the position has changed, and where are Jo and the Doctor?

Scene 6 Spacedome

The Axon brain confirms the Doctor's theory. Explains that when Axonite is distributed all over the world it will begin the nutrition cycle and suck up the earth's life-force. The Doctor says this plan has failed, that idiot Chinn did the right thing for the wrong reasons. But the Axons say this has been taken care of.

Scene 7 Hardiman's Office

From Chinn's visiphone conversation with his Minister we learn that Britain is under pressure to agree to world wide distribution of Axonite. Meanwhile, the Brigadier insists that he did not release the truth. Someone did it for him. The Brigadier tries to warn Chinn of the dangers of Axonite. But Chinn will not listen, and with Filer unconscious, Jo and the Doctor vanished, he has no-one to back up his story.

TK1

Motor Pool

The Master arrives with the Tardis Lorry. He overhears the Brigadier telling Yates and Benton that the Doctor has completely vanished. The Master goes with the Tardis to the Lab. (Keep this to a minimum).

Scene 8 Winser's Laboratory

Left alone with the Tardis the Master goes inside.

Scene 9 Tardis

Inside the Tardis the Master examines it in despair then sets about trying to get the old crate into working order.

Scene 10 Spacedome

Here for the first time the Axons explain their need for the secret of Time Travel, to increase their feeding range. The Doctor refuses to help but is forced to agree when Jo is aged before his eyes.

Scene 11 Hardiman's Office

The Axon is present at a meeting. The Brigadier is arguing against the distribution of Axonite, as least until the Doctor has been found. But Chinn says that Britain has conceded to world pressure. The Axons say supplies will be made available for world distribution.

Scene 12 Spacedome

The Doctor has completed his calculations. The Axons will need immense power to make Time Travel possible. The resources of their ship are not enough... The Axons say they can call upon all the powers of the Complex when they need it.

Scene 13 Hardiman's Office

Chinn tells the Axons that samples of Axonite are on their way to every capital of the world. During this scene the Axon gets a message from the spacedome and insists on leaving.

TK2

The Axon makes his way to the reactor beginning to 'dipersonalise'. Destroying all who tries to stop him, he enters the reactor.

Scene 14 Winsor's Laboratory

The Brigadier, Yates, Benton look at the Tardis. Discuss the still missing Doctor and Jo. Benton touches the Tardis and finds it throbbing as in the Doctor's experiments.

Scene 15 Tardis

The Master contemplates his rough repairs gloomily and exits to get some equipment from the laboratory.

Scene 16 Winsor's Lab.

The Master is captured by the Brigadier. Hardiman rushes in with news of a massive power build up all over the Complex. The Master says he can help in return for his freedom. Hardiman forces the Brigadier to agree. The Master says he can rig the Tardis to store the power and then surge it back at the Axons. He sets to work. Filer enters now recovered and urges them not to trust the Master, but they have no alternative.

Scene 17 Spacedome

The Doctor and Jo watch as the power builds up. Suddenly something goes wrong. They renew their attempts to escape.

Scene 18 Winsor's Lab.

Massive power cables are connected to the Tardis which is absorbing the excess power. Despite the risks the Master urges Hardiman to switch through still more.

Scene 19 Spacedome

Jo and the Doctor struggling to escape are trapped by tendrils.

Breakdown for Episode 4 'Vampire from Space'

Scene 1 Spacedome

Jo and the Doctor escaping. Trapped by tendrils.

Scene 2 Winser's lab.

Master switches the power back in a tremendous surge.

Scene 3 Spacedome

The Spacedome is convulsed enabling Jo and the Doctor to escape.

TK1

Doctor and Jo run from the spacedome

Scene 4 Winser's Lab.

Hardiman says somethings gone wrong. The power is beginning to be fed back to them.

Scene 5 Tardis

The Master wrestles with the controls to defeat power surge.

Scene 6 spacedome

Axons recovered and are sending back the power to the complex.

Scene 7 Winser's laboratory

The feedback rises to a dangerous height, threatening to explode the light-accelerator. Hardiman sacrifices himself in disconnecting the Tardis, and dies. The Master tries to escape into the tardis in confusion but is headed off by Filer. He makes for the door and is stopped by the return of Jo and the Doctor. The Doctor trips him and Filer jumps on him.

Scene8 Hardiman's office

The Doctor recaps on the situation, and explains the nature of the Axons and their plan.

Thanks to the Master's message Axonite is all over the world. Soon the Axons will start the nutrition cycle. The Doctor must find a solution before it is too late, but he will need the help of the Master, which he insists on despite Filer's objections. Meanwhile the Doctor insists that they keep an eye on the Space dome.

TK2

Yates and Benton maintain observation on the spacedome, in R/T contact with the Braigadier.

Scene 9 Winser's Lab.

In the lab. the others wait and watch while the Doctor and the Master work in the tardis.

Scene 10 Tardis

Doctor and Master at work. The Doctor has to admit that the Master's repairs have been useful but they need a further few improvements if they are to escape. The Master asks if the Doctor is suggesting an alliance. Why not says the Doctor. We are both Time Lords.

Scene 11 Space dome

The Axons fully recovered now, prepare to start the nutrition cycle.

cont.....

Scene 12 Winser's lab.

They pick up signals from the Spacedome. The Doctor says the nutrition cycle has begun.

TK3

Yates and Benton see the spacedome emerge from the ground and grow. Report back to Brig. who recalls them.

Scene 13 Winser's lab.

Chinn rushes in with news of disasters in research labs all over the world. The Doctor says Axonite has now activated as it did when Winser was killed. The separate pieces of Axonite will suck up all the energy around them and reunite with the main body.

TK4

Yates and Benton fight their way back through the Axons who are now in gloppy forms as they needn't pretend to be human.

Scene 14 Winser's Lab.

The Doctor says he and the Master must work in the Tardis. Filer suspicious asks exactly what they are doing. The Doctor holds them off with the Master's laser gun. He and the Master prepare to enter the tardis. The Doctor says he has decided to leave Earth with his fellow Time Lord. They enter the Tardis and close the door.

Scene 15 Tardis

Inside the Tardis the Master says the repairs are not yet complete enough to activate the controls. The Doctor says that they will have to be complete enough and commences to work at them.

Scene 16 Winser's Lab.

Horried the others watch as the Tardis starts to dematerialise. Yates and Benton rush in with news of attacking Axons as the Tardis vanishes.

Scene 17 Tardis

The Master asks where they are going. The Doctor says he will know it when he arrives.

Scene 18 Spacedome

The Tardis materialises. The Doctor and Master emerge. The Doctor offers the Axons a deal. If they will join them and the Master in on an attack against the Time Lords, he will incorporate the Tardis in their ship, converting the whole spacedome into a tardis. The Master wants no part of this. He demands his freedom and return of his tardis which we see as a round organic looking object in the spacedome. The Axons refuse. The Master must stay and help the Doctor.

Scene 19 Winser's Lab.

The Axons try to get in. Someone notices that the 'light-accelerator' is beginning to go critical and will soon explode. The Axons are feeding power into it. The Brigadier, Jo and Chinn are trapped between the exploding accelerator and the Axons outside.

Scene 20 Space dome

The Tardis is incorporated in the dome.

cont....

Scene 21 Tardis

Inside the Tardis the Master realizes the Doctor's plan - to send the Axons into a Time Loop. The Master tries to warn the Axons by dashing from his Tardis. The Spacedome begins to convulse. The Master reaches his own tardis and enters. It dematerialises.

Scene 23 Tardis

The Doctor works frantically at the controls. The Tardis dematerialises.

Scene 24 Spacedome

The spacedome is convulsed and suddenly vanishes.

Scene 25 Winser's lab.

The Axon monsters burst in and advance on Brigadier and Jo. But suddenly they vanish.

TK5

The Tardis and spacedome in space appears and disappears.

Scene 26 Tardis

At the controls the Doctor struggles to free himself from the Time Loop.

Scene 27 Winser's Lab.

The light-accelerator is on the verge of explosion. Everyone makes a dash for it. As the lab. empties the tardis materialises. The Doctor emerges realises what is happening and goes inside again.

Scene 28 Tardis

The Doctor works at the controls struggling to dematerialise again.

TK6

All watch as the light-accelerator blows up, as the dust settles the tardis materialises in the ruins.

Scene 29 Hardiman's Office

The Doctor explains that he has trapped the Axons in a Time Loop, and nearly trapped himself. He hopes that the Master is with them, although he may have made his escape. Anyway, the Axons wanted Time Travel and now they have it. Trapped in the space time continuum ever.

From: Programme Planning

Room 6006 T.C.

PABX:

SUBJECT: AMENDMENT TO PRODUCTION SCHEDULE

To: O.A.D.L.

Date: 24th November, 1970

Copy to: GENERAL DISTRIBUTION

DIRECTOR:

PROD. DEPT.:

TITLE:

PROJECT No.:

Drama Serials

Dr. Who GGG

2340/7044

STUDIO:

PROD. WEEK:

PROD. DAY:

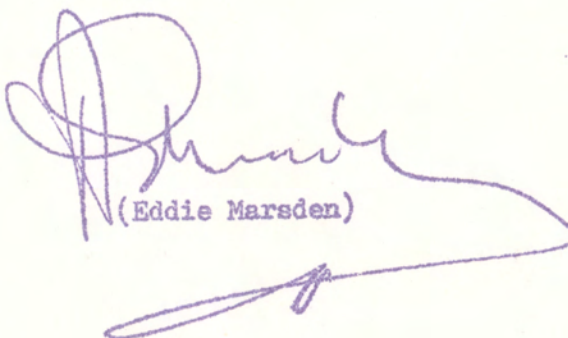
TC7

51

Tuesday

This is to confirm that we need to PROVIDE/~~REUSE/CONFER~~ facilities as follows:--

Experimental Session/Visual effects Rehearsal: 1600-1900.



(Eddie Marsden)

Secretary to Producer DR. WHO

505 Union Hse

24th November

mike Gatherwood (DR. WHO SERIAL GGG)

Allocations

I would be grateful for the services of Mike Gatherwood
as our Vision Mixer for DR. WHO, recording on :-
22nd & 23rd January 1971 and 5th & 6th February 1971
Is this possible please?
Thank you.

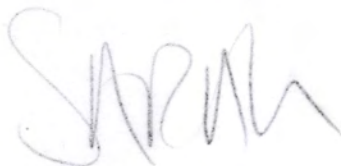
(Sarah Newman)

25th November
1970

Dear Bob and Dave,

We have received your Episode Two today, and
that Terrance will be in touch shortly.

Yours sincerely,

A handwritten signature in dark ink, appearing to be 'Sarah', written in a cursive style.

(Sarah)

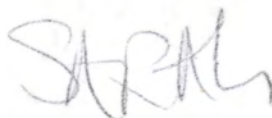
Messrs Baker and Martin,

30th November 1970

Dear Bob and Dave,

Re received your script this morning and
I should imagen that Terrance will be ringing
you sometime this week,

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Sarah'. The letters are cursive and somewhat stylized, with the 'S' and 'A' being particularly prominent.

Messrs Martin and Baker,

Breakdown for Episode 11 'Vampire from Space'

Scene 1 Spacedome

Jo screams at the sight of the globby Axon. The Doctor and the others come running but when they arrive the Axon is normal. He explains that the closeness to the ship's energy centre has caused Jo to hallucinate.

Scene 2 Mobile H.Q.

Chinn is on the telephone to the Minister demanding special powers - we don't learn exactly what.

Scene 3 Spacedome

Jo protests that she did see something strange. The Doctor shushes her seeming to side with the Axon, saying that there is nothing wrong. Jo insists that she heard the voice of Filer.

Scene 4 Spacedome

The Master is telling Filer that both are prisoners. Both can escape if they co-operate. Filer can help to save the world from a terrible menace.

Scene 5 Spacedome

Chinn returns and makes a deal with the Axons - refuge in return for Axonite. He ignores the Brigadier's protests that this is a matter for the UN. The Brigadier however, takes charge of the Axonite as they exit.

TK 1

As they emerge from the ship the Brigadier discovers that his men have been replaced by Regulars. Chinn takes the Axonite back.

Scene 6 Mobile H.Q.

There is a confrontation. Chinn says that the Brigadier is under arrest and the Axonite will remain in British hands. The Doctor now shows a changed attitude. He is puzzled by the Axons story and their strange benevolence and he is quite prepared to believe Jo. Jo demands a search for Filer but Chinn refuses. He doesn't want to cause an 'incident'. Filer is expendable. The Doctor suggests that they conduct a study on Axonite in Winsor's laboratory. He charms Winsor into letting him help. Seemingly abandoning the Brigadier to his fate.

Scene 7 Spacedome

The Master tells the Axons that the humans have been fooled and demands his freedom. He brought them to this rich planet, helped them gain a foothold. The Axons say that their sensors reveal that the Doctor is a Time Lord. Perhaps the Master can be replaced.

Scene 8 Winsor's Laboratory

Winsor takes the Doctor round and shows him the 'light-Accelerator' which may be useful in breaking down the structure of axonite. The Doctor wins over Winsor with a mixture of charm and scientific knowledge. They begin work on the basic tests. The Doctor mentions that the light-accelerator works in the same field as his tardis.....

cont.....

Scene 9 The Spacedome

The Master convinces the Axons to let him go, promising to make sure that the world hears about Axonite. The Axons agree to release him but they will keep his tardis.

TK2

The Master leaves the spacedome striking down a guard who challenges him.

Scene 10 Winser's laboratory

The Doctor and Winser are having no success. The Doctor convinces Winser that the equipment inside the tardis could be useful. Winser sends for the tardis.

TK3

The Master overhears Winser's instructions and goes with the lorry sent to collect the tardis.

Scene 11 Spacedome

The Axons decide they cannot trust the Master and would do well to capture the Doctor. They begin to 'copy' Filer.

Scene 12 Hardiman's office

Jo and the Brigadier under arrest. The Doctor visits them and tells them that he is becoming convinced that there something very wrong with the Axon set up. He hints that the Axons may not even be human, but he refuses to send a message out for the Brigadier. The Doctor is convinced that Axonite is the key and until he knows what it is he wants it confined to the Complex.

Scene 13 Unit H.Q.

The Master gets into the Radio Room and sends out a message about Axonite. Revealing Britains plans to keep it all.

Scene 14 Hardiman's office

'Filer' is brought in under guard accused of killing a sentry. He is confused and vague and can only tell Jo and the Brigadier that he must see the Doctor.

Scene 15 Winser's Laboratory

In Winser's absence the Doctor decides to try Axonite under the light-accelerator. The Axonite reacts violently beginning to ZIZZ.

Scene 16 Hardiman's Office

'Filer' reacts, attacks the sentry on the door. The Brigadier and ^{Jo} are thus freed. The Brigadier tells Jo to take 'Filer' to the Doctor, while he gets on to Unit H.Q.

Scene 17 Spacedome

A strong reaction here too. The Axons realize that the nutrition cycle has been started and they send Axons to recover the Axonite. In the confusion Filer manages to escape.

TK4

The Axons approach the Laboratory, 'mummifying' a guard who tries to stop them.

cont.....

Scene 18 Winser's laboratory

In the laboratory the Doctor watches the Axonite zizzing. Filer enters and insists that the Doctor comes with him to the spacedome, and starts to drag him away. Winser, enters, joins the struggle and is knocked into the Axonite which absorbs him. Jo looks on horrified. The real Filer enters fights with his replica and knocks the fake Filer into the Axonite. He too is absorbed. Jo kneels over the Doctor who has been stunned in the struggle. As she struggles to get him to his feet, the Axonite zizzes nearer. Then she looks up to find the Axons looming over them.

Breakdown for Episode 3 'Vampire from Space'

Scene 1 Winser's Laboratory

The Axons control the zizzing Axonite+take it away with them, subdue and take off the Doctor and Jo.

Scene 2 Hardiman's Office

An astonished Brigadier learns that the message he is trying to send has already arrived.

Scene 3 Winder's laboratory

Chinn and Hardiman enter the Laboratory to find an axon standing over the unconscious body of Filer. The Axon explains that Winser's dangerous experiments must have caused his own death. Their instruments in the ship showed interference with Axonite. They came to help but they were too late. They know nothing of the whereabouts of Jo and the Doctor. The Axon explains that he was about to take Filer back to their ship to care for him. The Brigadier enters and forbids this. Chinn says that the Brigadier is under arrest. But the Brigadier says that position has changed, and where are Jo and the Doctor?

Scene 4 Spacedome

The Doctor and Jo are prisoners of the Axons. The Doctor explains to Jo the Axons real nature, - one single living creature that can manifest itself as spacedome, Axons or Axonite. They are inside a living animal. The Axon brain confirms the Doctor's theory. Explains that when Axonite is distributed all over the world it will begin the nutrition cycle and suck up the earth's life force. The Doctor says this plan has failed., that idiot Chinn did the right thing for the wrong reasons. But the Axons say this has been taken care of.

Scene 5 Hardiman's Office

In a stormy meeting we learn that Britain is under pressure to agree to world wide distribution of Axonite. Meanwhile, the Brigadier is released and re-instated, as a gesture to the U.N. The Brigadier insists that he did not release the truth. Someone did it for him. The Brigadier leaves to continue his search for Jo and the Doctor. Filer still unconscious has been able to tell him nothing of what has happened.

TK1 Moto Pool

The Master arrives with the Tardis lorry. He overhears the Brigadier telling Yates and Benton that the Doctor has completely vanished. The Master goes with the Tardis to the lab.

Scene 6 Spacedome

The Axons explain their need for the secret of Time Travel., to increase their feeding range. The Doctor refused to help but is forced to agree when Jo is aged before his eyes.

Scene 7 Winser's laboratory

Left alone with the Tardis the Master goes inside.

Scene 8 Tardis

Inside the Tardis the Master examines it in despair then sets about trying to get the old crate into working order.

Scene9 Hardiman's Office

The Axon is present at a meeting. Britain has conceded. The Axons

cont...

Scene 9 continued

say supplies will be made available for world distribution. The Brigadier urges Chinn to delay distribution until the Doctor has been found but Chinn says that this would mean war.

Scene 10 Spacedome

The Doctor has completed his calculations. The Axons will need immense power to make Time Travel possible. The Axons say that all the power of the Nuton Complex will be available when they need it. Left alone, the Doctor tells Jo that they must escape and warn the world of it's peril.

TK2

Stock film of jets under way.

Scene 11 Hardiman's Office

Chinn tells the Axons that samples of Axonite are now in every capital of the world. During this scene the Axons gets a message from the spacedome and insists on leaving.

TK3

The Axon makes his way to the reactor beginning to 'depersonalise' destroying all who tries to stop him, he enters the reactor.

Scene 12 Winser's Laboratory

The Brigadier, Yates and Benton look at the Tardis. Discuss the still missing Doctor and Jo. Benton touches the tardis and finds it throbbing as in the Doctor's experiments

Scene 13 Tardis

The Master contemplates his rough repairs gloomily and exits.

Scene 14 Winser's Lab.

The Master is captured by the Brigadier (discuss chase sequence through cyclotron with Mike) Hardiman rushes in with news of a massive power build up all over the complex. The Master says he can help in return for his freedom. Hardiman forces the Brigadier to agree. The Master says he can rig the tardis to store the power and then surge it back at the Axons. He sets to work. Filer enters now recovered and urges them not to trust the Master, but they have no alternative.

Scene 15 Spacedome

The Doctor and Jo watch as the power builds up. Suddenly something goes wrong. They renew their attempts to escape.

Scene 16 Winser's Lab.

Massive power cables are connected to the Tardis which is absorbing the excess power. Despite the risks the Master urges Hardiman to switch through still more.

Scene 17 Spacedome

Jo and the Doctor struggling to escape are trapped by tendrils.

Breakdown for Episode 4 'Vampire from Space'

Scene 1 Spacedome

Jo and the Doctor escaping. Trapped by tendrils.

Scene 2 Winser's lab.

Master switches the power back in a tremendous surge.

Scene 3 Spacedome

The Spacedome is convulsed enabling Jo and the Doctor to escape.

TK1

Doctor and Jo run from the spacedome

Scene 4 Winser's Lab.

Hardiman says somethings gone wrong. The power is beginning to be fed back to them.

Scene 5 Tardis

The Master wrestles with the controls to defeat power surge.

Scene 6 spacedome

Axons recovered and are sending back the power to the complex.

Scene 7 Winser's laboratory

The feedback rises to a dangerous height, threatening to explode the light-accelerator. Hardiman sacrifices himself in disconnecting the tardis, and dies. The Master tries to escape into the tardis in confusion but is headed off by Filer. He makes for the door and is stopped by the return of Jo and the Doctor. The Doctor trips him and Filer jumps on him.

Scene8 Hardiman's office

The Doctor recaps on the situation, and explains the nature of the Axons and their plan.

Thanks to the Master's message Axonite is all over the world. Soon the Axons will start the nutrition cycle. The Doctor must find a solution before it is too late, but he will need the help of the Master, which he insists on despite Filer's objections. Meanwhile the Doctor insists that they keep an eye on the Space dome.

TK2

Yates and Benton maintain observation on the spacedome, in R/T contact with the Braigadier.

Scene 9 Winser's Lab.

In the lab. the others wait and watch while the Doctor and the Master work in the tardis.

Scene 10 Tardis

Doctor and Master at work. The Doctor has to admit that the Master's repairs have been useful but they need a further few improvements if they are to escape. The Master asks if the Doctor is suggesting an alliance. Why not says the Doctor. We are both Time Lords.

Scene 11 Space dome

The Axons fully recovered now, prepare to start the nutrition cycle.

cont.....

Scene 12 Winser's lab.

They pick up signals from the Spacedome. The Doctor says the nutrition cycle has begun.

TK3

Yates and Benton see the spacedome emerge from the ground and grow. Report back to Brig. who recalls them.

Scene 13 Winser's lab.

Chinn rushes in with news of disasters in research labs all over the world. The Doctor says Axonite has now activated as it did when Winser was killed. The separate pieces of Axonite will suck up all the energy around them and reunite with the main body.

TK4

Yates and Benton fight their way back through the Axons who are now in globby forms as they needn't pretend to be human.

Scene 14 Winser's Lab.

The Doctor says he and the Master must work in the Tardis. Filer suspicious asks exactly what they are doing. The Doctor holds them off with the Master's laser gun. He and the Master prepare to enter the tardis. The Doctor says he has decided to leave Earth with his fellow Time Lord. They enter the Tardis and close the door.

Scene 15 Tardis

Inside the Tardis the Master says the repairs are not yet complete enough to activate the controls. The Doctor says that they will have to be complete enough and commences to work at them.

Scene 16 Winser's Lab.

Horried the others watch as the Tardis starts to dematerialise. Yates and Benton rush in with news of attacking Axons as the Tardis vanishes.

Scene 17 Tardis

The Master asks where they are going. The Doctor says he will know it when he arrives.

Scene 18 Spacedome

The Tardis materialises. The Doctor and Master emerge. The Doctor offers the Axons a deal. If they will join them and the Master in on an attack against the Time Lords, he will incorporate the Tardis in their ship, converting the whole spacedome into a tardis. The Master wants no part of this. He demands his freedom and return of his tardis which we see as a round organic looking object in the spacedome. The Axons refuse. The Master must stay and help the Doctor.

Scene 19 Winser's Lab.

The Axons try to get in. Someone notices that the 'light-accelerator' is beginning to go critical and will soon explode. The Axons are feeding power into it. The Brigadier, Jo and Chinn are trapped between the exploding accelerator and the Axons outside.

Scene 20 Space dome

The Tardis is incorporated in the dome.

cont....

Scene 21 Tardis

Inside the Tardis the Master realizes the Doctor's plan - to send the Axons into a Time Loop. The Master tries to warn the Axons by dashing from his Tardis. The Spacedome begins to convulse. The Master reaches his own tardis and enters. It dematerialises.

Scene 23 Tardis

The Doctor works frantically at the controls. The Tardis dematerialises.

Scene 24 Spacedome

The spacedome is convulsed and suddenly vanishes.

Scene 25 Winser's lab.

The Axon monsters burst in and advance on Brigadier and Jo. But suddenly they vanish.

TK5

The Tardis and spacedome in space appears and disappears.

Scene 26 Tardis

At the controls the Doctor struggles to free himself from the Time Loop.

Scene 27 Winser's Lab.

The light-accelerator is on the verge of explosion. Everyone makes a dash for it. As the lab. empties the tardis materialises. The Doctor emerges realises what is happening and goes inside again.

Scene 28 Tardis

The Doctor works at the controls struggling to dematerialise again.

TK6

All watch as the light-accelerator blows up, as the dust settles the tardis materialises in the ruins.

Scene 29 Hardiman's Office

The Doctor explains that he has trapped the Axons in a Time Loop, and nearly trapped himself. He hopes that the Master is with them, although he may have made his escape. Anyway, the Axons wanted Time Travel and now they have it. Trapped in the space time continuum for ever.

'Vampire from Space'

Summary

Rewrite Episode Two

In the alien space ship, the Doctor and Co. hear Jo's scream. When they arrive, Jo has fainted, and the Axon appears normal.

Chinn returns to the alien ship and concludes a deal with the Axons - refuge for them in return for Axonite in British hands. The Brigadier insists that Axonite be handed to the UN, and takes charge of it.

But Chinn has obtained special powers from the Ministry, replacing the Unit troops with Regulars. The Brigadier and Jo are virtually prisoners.

The Doctor, seemingly indifferent to their fate persuades Winsor to let him help with the examination of Axonite which is to take place in Winsor's laboratories.

Meanwhile, in the Alien Space Ship, the Axon brain sends for the Master who demands his freedom - he has lead the Axons to Earth and advised them how to obtain a foothold. The Axons say that their scanning of the Doctor on his visit to their ship revealed that he too was a Time Lord. Perhaps they no longer need the Master.

Winsor shows the Doctor round his lab and they begin work on Axonite. Part of his equipment is a 'light accelerator'. The Doctor is particularly interested in this piece of apparatus since it bears relation to his own work in repairing the Tardis.

In the Axon space ship the Master points out that the plan is not complete. Axonite is still confined to the Complex. He can change that. The Axons agree to release him. But they will keep his Tardis.

The Doctor persuades Winsor that he has apparatus at the Unit lab which will help them to investigate Axonite. Winsor agrees to send for the Tardis.

The escaping Master, kills an Army guard who challenges him and then overhears Winsor's instructions to a driver to collect the Tardis. The Master goes with the van, disguised as a soldier. In their ship, the Axons decide to capture the Doctor - and start to copy Filer.

The Doctor visits the imprisoned Brigadier and Jo and reveals his deep suspicion of the Axons. But he is convinced he will find out what they're up to by studying Axonite, and won't help the Brigadier get a message out: (he doesn't want it spread about the world). At Unit H.Q. the Master broadcasts the full story of Chinn's deal with the Axons to the United Nations.

In the storeroom 'Filer II' is brought in. He has been found wandering, dazed and is thought to have murdered a guard. Filer insists that he has terrible news, but will speak only to the Doctor.

In the laboratory the Doctor tries to use the Axonite in the light accelerator. It begins to ZIZZ.

The Axons in their ship react to this, and plan it's recovery. Filer I is still a prisoner but makes his escape. Filer II in the stereroom, also reacts violently, knocking out a guard, thus freeing Jo and the Brigadier. The Brigadier leaves to send a message to the UN, and Jo takes Filer II to see the Doctor. In the laboratory the Doctor and Winsor fight to control the zizzing Axonite which is absorbing energy, at a tremendous rate. Winsor gets too close and is killed by it.

Outside Axons destroy a guard and advance on the laboratory. Filer II bursts into the laboratory, knocks out the Doctor and drags him away. Filer I appears then and they both fight. Filer I knocks Filer II into the path of the light accelerator which decomposes him.

The Axonite glob advances on the Doctor. Jo tries to drag him away - and looks up to see the Axons looming over them.

Rewrite Episode Three

In the Laboratory the Axons control the sizzling Axonite, subdue and carry off Jo and the Doctor.

The Brigadier meanwhile 'phones Unit and discovers that the news about Axonite has already been mysteriously released.

Chinn and Hardiman arrive in the Laboratory to find an Axon standing over the unconscious body of Filer - this is the real Filer. The Axon says that Winsor's experiments have caused his own death. He knows nothing of the whereabouts of Jo and the Doctor.

In Hardiman's office, Chinn learns from his Minister that the world knows about Axonite and putting pressure on Britain to share its benefits. The Brigadier is to be released and re-instated as a gesture to the UN. The Brigadier starts a search for Jo and the Doctor;

In the spacedome the Doctor and Jo are prisoners. The Doctor explains to Jo the real nature of the Axons: one living creature which can manifest itself as ship, crew or Axonite. The Axon brain tells the Doctor that Axonite will soon be distributed all over the world. The Doctor says this isn't so. Chinn did the right thing for the wrong reasons; but the Axon says this has been taken care of. In the Motor Pool the Master ~~goes~~ returns with the tardis lorry from Unit. He overhears Yates and the Brigadier saying there is no sign of the Doctor. The Master goes with the tardis to the Laboratory. Then enters the tardis. Despairingly he sets about trying to make the old crate work. In the Spacedome the Axons force the Doctor to help them by ageing Jo. They want the secret of Time Travel. Once Axonite has been distributed all over the world, they will start the nutrition cycle and then escape into the Space Time continuum. Soon they learn that Britain has conceded to world commands and is distributing Axonite. The Doctor says that he will need massive amounts of power to convert the Axons to Space Time Travel.

In the Complex an Axon begins to 'depersonalise' and enters the nuclear reactor, where it reverts to basic Axonite. Now the Axons have all the power they need.

The Master emerges from the Tardis and is captured by the Brigadier. Hardiman brings the news that a massive power build up threatens the whole complex. The Master offers to help in exchange for freedom. He can rig the Tardis to absorb the power, then send it back in one mighty surge. This possibly destroying the spacedome. The Brigadier is forced to agree though this may mean death to Jo and the Doctor.

The Master sets to work in the spacedome, but Jo and the Doctor seize their chance to escape when the power build up is interrupted. But on their way out from the ship they are trapped by Axon tendrils.

'Vampire from Space'

Summary

Rewrite Episode Four

Jo and the Doctor struggle vainly to escape from the Spacedome. When the Master releases power from the Tardis this convulses the Spacedome and the Doctor and Jo are able to get away. In the laboratory the Master tries to make his escape in the Tardis who is trapped by the returning Doctor.

The Doctor explains that the Axons will soon start their nutrition cycle. They better keep an eye on them while he searches for a solution. He insists on having the Master's help despite Pilers suspicion.

While the Doctor and the Master work Yates and Benton watch the Spacedome. Suddenly they see it begin to grow and swell. They report to the Brigadier who order them to return.

But now the Axons are emerging in globby semi-human shapes. They need no longer ~~ix~~ pretend to be human. Yates and Benton fight a desperate battle to get back to the lab.

In the lab. the Doctor suddenly turns against his human friends. Covering them with the Master's ~~SNXXTXX~~ laser gun he says that he and the Master as fellow Time Lords must save themselves. The Doctor and the Master leave in the Tardis.

But the Doctor has programmed the tardis to arrive insdie the Spacedome.

There he tells the Axons that he and the Master wish to join them in alliance against the Time Lords. The Doctor will 'build-up' the Tardis converting the spacedome into a giant Tardis. The Master demands his freedom and the return of his own tardis, which we see in the spacedome. But the Axons refuse, he must stay to work with the Doctor. The Doctor links up the Tardis to the spacedome and sets it in motion. Too late, the Master realises the Doctor's plan. The Doctor has trapped the Axons in a perpetual Time Loop. The Master escapes in his own tardis while the Doctor's tardis and the Axon Spacedome spin off into space time cintinuum.

As they do so that Axons ~~xtart~~ attacking the Laboratory, suddenly vanish, - Since they are all part of the 'Spacedome'. In the tardis the Doctor struggles to free himself from the time loop. He does so only to materialise the Tardis in the Laboratory, where the 'light-accelerator' is about to blow up.

The Doctor sprints for the Tardis and works frantically to dematerialise. Outside the Laboratory Jo, Brigadier and the others watch the explosion. As the dust settles, the tardis materialises in the rubble.

Later the Doctor explains his plan. He has trapped the Axons in a space Time Loop. They will spin powerless through space time continuum for ever. Perhaps the Master is with them. Or perhaps he made his escape.

From:

Sarah Newman - Secretary to Producer, Barry Letts

Room No. &
Building:

505 Union Hse

Tel.
Ext.:

date: 2nd December

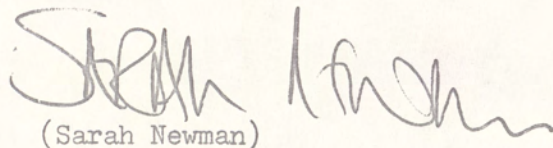
Subject:

DR. WHO SERIAL GGG FILMING DATES

To:

Hugh Wilson, H. Smith, D. Hall, Miss Mair, Sybil Cave,
Allocations Office, Bruce Messenger.

This is to confirm my conversation with you this afternoon
that our filming dates for DR. WHO Serial GGG are now,
4.1.71 - 8.1.71 inc.


(Sarah Newman)

Mr. Bayliss

From: Programme Planning Room: 6055 T.C. PABX:
SUBJECT: AMENDMENT TO PRODUCTION SCHEDULE
To: O.A.D.L. Date: 2nd December 1970
Copy to: GENERAL DISTRIBUTION

DIRECTOR: FERGUSON STUDIO: TC7
PROD.DEPT: SERIALS PROD.WEEK 51
TITLE: DR. WHO EXP SESSION & INSERT PROD.DAY: Tuesday
PROJECT NO: 2340/7044

This is to confirm that we need to revise facilities as follows:-

Rehearsal (2 Cameras) 1530 - 1730

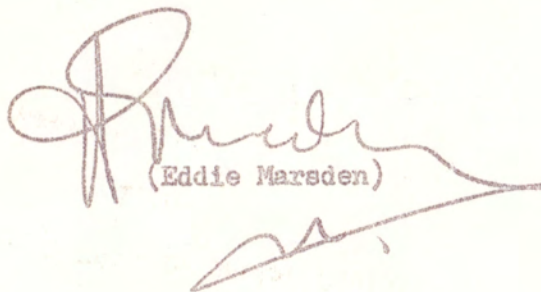
INS Recording (2 other Cameras) 1730 - 1900

The two cameras that will record will line up 1630 - 1730.

The recording will be mute.

Conditional upon any setting time being taken from the rehearsal time and upon any disturbance from the line up of the recording cameras being tolerated during rehearsal.

11


(Eddie Marsden)

From: Barbara Lane (Costume Supervisor)

Room No & Building : 3005, T.C. Tel. Ext.

date : 7th December, 1970

Subject : DR WHO COSTUME COSTING

To: Barry Letts

I would like your comments on this approximate costing. Prices for hired uniforms are based on previous Dr Who prices.

FILMING

7 'Glob' creatures

Jules Baker
Materials for Jules

£400	-	0	-	0
£115	-	0	-	0
£515	-	0	-	0

30 costumes

£230	-	0	-	0
£745	-	0	-	0

Plus 5% for BBC Stock

STUDIOS

4 Axons

£60	-	0	-	0
-----	---	---	---	---

19 costumes

£202	-	0	-	0
£262	-	0	-	0

Plus 5% for BBC Stock

Total

£745	-	0	-	0
£262	-	0	-	0
£1,007	-	0	-	0

Plus 5%

£50	-	0	-	0
£1,057	-	0	-	0

Barbara
(Barbara Lane)

ORIGINAL/REVISION TO No.
STUDIO/STAGE/LOCATION/OB.

Delete inapplicable
items.

FROM: CONTRACTS OFFICE, ROOM
To: B. LETTS
T.C. PA BX
Date issued 19.12.70
Acceptance or non-acceptance of all or part of this contract to be made by: A.S.A.P.

DIRECTOR
M. FERGUSON
PRODUCTION DEPT. DRAMA SERIALS
PRODUCTION DATE WK.
TITLE DR. WHO G.G.G.
FILMING DATE 4-7.1.71 WK.
PROJECT No. 02340/7044
DESIGNER K. SHARP

SET	INTERNAL COSTS G 10		EXTERNAL COSTS I 20		FOR USE BY COSTING UNIT
	MAN HOURS		MATERIALS	PROPERTIES Hired or Bought	
	Qty.	£			
SPACEDOME EXT.	200		100		
NOTICEBOARD	5		5		
			105		
	205	461.5.			
LATE INFORMATION: CHARGE: 5% 15% 30%					
TOTALS		£461.5.	£105		

NOTE. THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE.
ANY VARIATION OR ADDITION MAY RESULT IN A REVISED CONTRACT.

REMARKS:

H. J. ELLIOTT

ISSUED BY: K.L. Sharp
FOR SCENIC SERVICING
FOR SCENIC DESIGN 14.12.70
ACCEPTED BY: B. Letts
(SIGNED COPY TO BE RETURNED TO CONTRACTS OFFICE)
PRODUCER

DATE
DISTRIBUTION
PRODUCER (2) P.A. (SERVICING)
DIRECTOR DESIGNER
CH. ASST. SC. DES. CONSTR. ORG.
SC. DES. MANAGER COSTING UNIT
OUTPUT DEPT. ORG. CONT'S OFFICE

PROMOTION

DOCTOR WHO: BBC-1
Colour

'DOCTOR WHO'

'VAMPIRE FROM SPACE'

by

BOB BAKER AND DAVE MARTIN

SERIAL GGG

TRANSMISSION: 13.3.71

UNTIL: 3.4.71

SELLING POINTS

1. The Axons, entirely new monsters, who pass through a variety of horrible transformations.
2. An exciting story set inside a strange and unique alien space ship and a giant Complex which supplies all Britain's power.
3. An action-packed climax in which the Brigadier and his men battle with the monsters while Dr. Who, forced into an alliance with his arch-enemy, the Master, uses the Tardis to defeat his enemies.

STORY: (information in brackets not for publication)

An alien space ship lands near London. DR. WHO and Unit go on board and meet the crew. These are Axons, humanoid, friendly beautiful - like golden statues. They explain that they need the hospitality of Earth to rest and regenerate themselves. In return they offer a gift of 'Axonite', a material with miraculous properties which could solve many of Earth's problems.

(The Doctor is rightly suspicious, Jo sees an Axon changing into a fearsome monster and merging into the wall of a space ship, Eventually the Doctor discovers that the ship, the Axons and Axonite are all parts of one living creature, Axos: a parasite which will absorb all the living energy of a planet, leaving a dead world. The Master has brought Axos to Earth, in order to destroy both it and the Doctor.

Becoming aware of the Axos's desire for the secret of time travel, the Doctor uses the Tardis to force Axos into a 'time-loop'. The Master however escapes to fight again).

Producer....BARRY LETTS
Director....MICHAEL FERGUSON
Script
Editor.....TERRANCE DICKS
Designer....KEN SHARP

san
16.12.70

"DOCTOR WHO"

(GGG)

EXPERIMENTAL SESSION

Director	MICHAEL FERGUSON
Producer	BARRY LETTS
Script Editor	TERRANCE DICKS
P.A.	MARION McDUGALL
A.F.M.	ROSELYN PARKER
Assistant	SUE STAPELY
Designer	KENNETH SHARP
Visual Effects	JOHN HORTON
Costume Supervisor	BARBARA LANE
Make Up Supervisor	JAN HARRISON
T.M.1	RALPH WALTON
T.M.2	BERNARD FOX
Vision Mixer	NIGEL MAY
Events Suits	JULES BAKER
Model for Make Up	CLINTON MORRIS

EXPERIMENTAL STUDIO SESSION T.C.7 TUESDAY 22nd DECEMBER

Camera rehearsal (4 cams)	4.00 - 6.00 p.m.
Supper	6.00 - 7.00 p.m.
Record (2 cams)	7.00 - 8.30 p.m.

SPECIAL REQUIREMENTS

Crab Nebulae lighting effect
Video-disc
C.S.O.
C.H.A.R.
B.P. and F.P.

THE OBJECTS OF THE EXERCISE

1. To examine a number of electronic and mechanical visual effects proposed for the serial.
2. To see on camera the special costumes and make up effects designed for the serial.
3. To record a sequence of model shots involving C.S.O.

TIME TABLE

The session is in two parts - line up and recording:

4.00 - 6.00 p.m. Rehearse and Line up

7.00 - 8.30 p.m. Record

During the line-up period for cams 1 & 2, cameras 3 and 4 will be used for rehearsal of the model shots and then for experiments involving one or two cameras only.

After the recording of the model shots, there will be further experiments involving more than two cameras.

MODEL SHOTS

CAM 3 AMPEX CLOCK

CLOCK for 3" before each shot

1. The Axos Spacedome appearing as a dot of light in space.

CAM 1

Red light against black drapes

FAN light in slowly from LC
until it is dead centre of
screen - then ZOOM IN slowly
towards it.

SUPERIMPOSED OVER:

CAM 2

Projector slide of
stars and galaxies

PAN R very slowly

2. The Axos Spacedome approaching cam.

CAM 1

Model hanging against
CSO cyc.

TRACK and/or ZOOM IN
from widest possible
shot to VBCU mouth -
then defocus

COMBINED WITH CSO WITH:

CAM 2

A different projector
slide

PAN UP very slowly

3. The Axos Spacedome passes camera and is seen to be moving towards Earth.

CAM 1

TRACKING towards the model then passing it, dropping below its belly, and turning to shoot back along its length.

COMBINED WITH CSO WITH:

CAM 2

Another slide, showing stars and the Earth.

PAN L slowly, then UP to show the Earth

4. The Axos Spacedome.

CAM 1

WS - Model C of F
ZOOM IN rapidly to BCU

COMBINED WITH CSO WITH:

CAM 2

Black drape

5. The Axos Spacedome moving erratically in time loop.

CAM 1

MS Model. CANT picture from side to side using C.H.A.R.

6. The Tardis moving thru' time away from Axos Spacedome

CAM 1

MS Model Spacedome against black drape

MIX TO:

CAM 2

MS Tardis against black drape

Tardis model line-up to appear out of the belly of the Axos Spacedome.

EXPERIMENTS AND TESTS

This is not a running order but a list of things to be done in whatever order is most convenient at the time.

1. An examination of the use of a yellow background to trigger the C.S.O. system.
(It is hoped that it will be possible to record an example of this effect.)
2. How successfully will the system trigger off the blue of a person's eyes?
3. The 'Blue Rice' mix. Mixing between two pictures (in this case, two similar faces) via a third source, using a build up of blue rice dropping onto a black base to trigger the system.
4. A re-examination of the use of back projected blue light onto a BP screen.
5. A study of the problems involved (particularly in lighting balance) in using effects lights projected onto a face or a set.
6. A study of the examples of built set pieces and materials on camera, particularly noting the "tearing edge" when seen in a CSO situation.
7. A piece of set, seen in conjunction with the working model background infill.
8. Foreground pieces and camera attachment for moving membrane effect.

EXPERIMENTS AND TESTS cont.

9. An examination of the technique involved to make an overlaid figure grow upwards from a fixed point but not downwards.
10. A look at the "Axon Monster" costumes to check colour and general effectiveness.
11. A look at the inflating Axon face mask.
12. Using the video-disc, an examination of the technique to make the Axon monsters tendrils spring forward and wrap themselves round a victim.
13. A look at the "Golden Axon" make up to check for problems.
14. Anything else anybody else would like to try which might save time and trouble on the studio days.

Copy to : Michael Ferguson
O. A. Series.
Registry,
C.
S.

Ext.

Ref: 2340/7044 JB/CW.

23rd December 1970.

Public Relations Branch,
Central Electricity Generating Board,
South Eastern Region,
Bankside House,
Sumner Street, S.E.1.

Dear Sir,

DR. WHO

I understand from our Director Michael Ferguson that you are very kindly granting us filming facilities at Dungeness "A" Power Station on 8th January in connection with the above programme.

We should like to offer you a payment of ^{pounds} as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. If this offer is acceptable, will you please sign and return the enclosed copy of this letter, indicating to whom the cheque should be made payable.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

Thank you for your co-operation in this matter.

Yours faithfully,

Jennie Betts
Assistant, Facilities & General,
Television Administration.

I agree to a payment of as outlined above. The cheque should be made payable to
Date Signed

RETURN TO ROOM 330 SC. BLK. T.C. BY _____

SERIAL NO. 1DESIGNER AND DESIGN ASSISTANTCONTRACT FOR SERVICE

Original/Revision to serial no _____

FROM: Scenic Design Manager. PABX

Date of Issue. 23.12.70

TO: (Producer)

Director _____

*Production Date Sat 6.2Prod. Dept DLProduction Week 6Prog. Title Dr. Who 3+4

Filming Date(s) _____

*Project No 2340/7046/7

Filming Week(s) _____

*Production dates as on PBE i.e. for studio productions this is final recording (or live TX) day; for all-film programmes, dubbing date + 3 weeks unless specified otherwise on PBE. Please check proj. no. if incorrect please inform Miss J. Killick Ext. 2401

DESIGNER K. Sharp

CODE		DAYS	COST £
F.20	Designer - EDU		
F.21	Designer - Scripted	11	209
F.22	Designer - Unscripted		
F.24	Designer - SDU		
F.30	Design Assistant	8	120
	TOTAL INTERNAL COST		329

Unless you or your Departmental Organiser contacts me within one week of the Date of Issue shown above, your acceptance of this charge will be assumed.

Signature HARRY SMITH SCENIC DESIGN MANAGER

- NOTE: 1. This quote is based on production information received to date. Any variations or additions may result in a revised quote.
2. This quote does not necessarily guarantee the services of the Designer named above. Scenic Design Manager reserves the right at all times to deploy staff to productions according to prevailing circumstances.

REMARKS:

Producer/
Director
Please sign one copy

I accept the above quote
Signed B. Lewis
Date 8.1.71

Distribution:
Producer (2copies)
Organiser (1 copy)
Director (Drama 1 copy)

TELEVISION RECORDING REQUEST

A. RECORDING

- * ~~XXXX~~
- * Videotape
- * Colour
- * ~~MONOCHROME~~

To be completed by
Planning Department:

35/16/VT/6HF.63227.....

PRODUCTION: DOCTOR WHO GGG 1/4

Length of Programme: 25'

Recording Date: 23.1.71.

Week: 4

* BBC 1 / * ~~XXXX~~

Recording Time: 1930-2230

Source: TG 3

- If Film Recording:
- * 35 mm
 - * 16 mm
 - * with Sepmag Sound
 - * as Direct Positive

* Delete as appropriate.

B. TRANSFER

- * Film (Gauge:) to Videotape
- * Film (Gauge:) Film Recording (Gauge:)
- * Videotape (No:) to Film Recording (Gauge:)

To be completed by
Planning Department:

35/16/VT/.....

PRODUCTION:

Transfer Date:
(to be completed by
Planning Department)

Week:

* BBC 1 / * BBC 2

Length of Programme to be transferred:

Reason for Transfer:

Latest date by which Transfer should be completed:

* Delete as appropriate. (Comopt is laid for all film recordings)

NOTE: Transfers of Videotape to 16 mm film recording are not normally permitted for transmission into network.

C. SPECIAL INSTRUCTIONS

Editing and playback t.b.s.

90' tape required for recording plus 2 stand-by 90' tapes.

Transmission Date (if known): 13.3.71.

Week: 11

Signed FERGUSON (Producer)

Telephone No: Room No: 406 Three.

Signed B. S. S. (Organiser)

Date: 25.11.70.

D. CHARGE TO:

DRAMA SERIALS

Project No: 2340/7044

Handwritten signatures and notes at the bottom of the page.

TELEVISION RECORDING REQUEST

A. RECORDING

- * ~~XXXX~~
- * Videotape
- * Colour
- * ~~XXXXXXXX~~

To be completed by
Planning Department:

35/16/VT/0/6/11/63228

PRODUCTION: DOCTOR WHO GGG 2/4

Length of Programme: 25'
(or insert)

Recording Date: 23.1.71.

Week: 4

* BBC 1 / ~~XXXXXX~~

Recording Time: 1930-2230

Source: TC 3

- If Film Recording:
- * 35 mm
 - * 16 mm
 - * with Sepmag Sound
 - * as Direct Positive

* Delete as appropriate.

B. TRANSFER

- * Film (Gauge:) to Videotape
- * Film (Gauge:) to Film Recording (Gauge:)
- * Videotape (No:) to Film Recording (Gauge:)

To be completed by
Planning Department:

35/16/VT/

PRODUCTION:

Transfer Date:
(to be completed by
Planning Department)

Week:

* BBC 1 / * BBC 2

Length of Programme to be transferred:

Reason for Transfer:

Latest date by which Transfer should be completed:

* Delete as appropriate. (Coinopt is laid for all film recordings)

NOTE: Transfers of Videotape to 16 mm film recording are not normally permitted for transmission into network.

C. SPECIAL INSTRUCTIONS

Editing and playback t.b.a.

90' tape required for recording plus 2 stand-by 90' tapes

Transmission Date (if known): 20.3.71.

Week: 12

Signed PEROUSSON (Producer) Telephone No: Room No: 406 Three

Signed R. J. H. (Organiser) Date: 25.11.70.

D. CHARGE TO:

DRAMA SERIALS

Project No: 2340/7045

for transmission 25/11/70

29th December 1970

Dear Bob and Dave,

Here are the four printed scripts for your show. As you will see there are few changes all I hope self-explanatory - seeing Jo wander in the Spacedome in Episode 1. The Master and Filer attempting to escape in Episode 2. Also I have got the Unit people out of Scene 11 in Episode 2 so as to avoid the director having to shoot a big crowd in a small set. I have also slightly changed the Master's escape from the Complex and return with the Tardis in order to dramatise this and keep it more in line with the Master's character.

As promised I have left the few scenes that need re-writes for you to do. Here is a list of them. All the numbers refer to the printed scripts.

Episode Two. Page 6 and 7.

Rewrite the Chinn/Minister scene to give more "power game" crackle urgency and wit to the exchange.

Episode Two. Page 39 and 40.

Add a few lines to show that for a moment the Doctor isn't quite sure which Filer has been destroyed. Filer reassures him with some colloquial Filer type line.

Episode Two. Page 41. Scene 26A

Could you rewrite this scene with a bit more urgency. The Doctor trying to tell the Brigadier the amazing information about the fake Filer and being interrupted by Harker and end on the decision that the Brigadier will try to reach and convince Chinn, and the Doctor will go back to the laboratory to get proof of the dangers of Axonite.

Episode Three. Page 12. Scene 7.

Rewrite all the Minister/Chinn scene. Same note as earlier one.

Could you please let me have the Episode One and Two rewrites as soon as possible. I must have them early next week, say the 5th or 6th January if I am to get them in the script. There's a bit more time for Episode 3 rewrites, say by 14th or 15th January.

These are the rewrites which Mike and I feel positively need doing. Our feelings about the scripts as a whole are that Two and Three don't still quite have the sparkle of One and Four. So if you would like to alter any of the lines in Two and Three to add your own inimitable style we should be glad to consider them. However, this really would have to be simply a matter of rewriting lines, i.e. the same characters must be in each scene and saying the same things in approximately the same order, conveying the same information. Also the dates are exactly the same as for the rewrites I've asked for, i.e. 5th and 6th January for Ep. 1 and 2 and 14th and 15th Ep. 3 and 4.

cont.....

Hope all this is understandable and agreeable to you. Please give me a ring if there are any points you want cleared up.

I look forward to hearing from you and I hope to see you on the recordings.

Best wishes.

Yours sincerely,

(Terrance Dicks)

P.S. There will of course have to be cuts as all the scripts are running too long especially Ep. 4 which would make a two-parter! However, there is no need for you to worry about these as I'll work them out with the director in rehearsal, when we will have a better idea of timing.

P.P.S. Could you please give me the rewrites on separate pages, numbered as in the printed scripts?

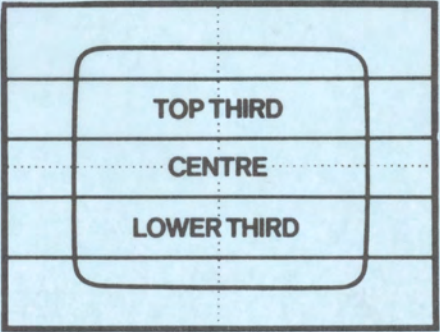
Messrs Baker and Martin,

GRAPHICS

TRANSPARENCIES ONLY

GRAPHICS ORGANISER 5 STUDIO MANAGER 1 DESIGNER 1

DESIGNER 1

PRODUCTION	"DOCTOR WHO" GGG Part 1	No: 02340/7044
Studio	T.C.3	
Filming	4-8.1.71	
Rehearsal	11.-21.1.71	
Recording	22/23.1.71	
Transmission	13.3.71	
PRODUCER	BARRY LETTS	
DIRECTOR	MICHAEL FERGUSON	
DESIGNER	KENNETH SHARP	

PLEASE MAKE UP THE FOLLOWING SLIDES, BLACK BACKGROUND, WHITE LETTERING AS USUAL FOR "DOCTOR WHO": AND SEND TO ROOM 508 THRESHOLD HOUSE BY 20th JANUARY AT LATEST.

- | | |
|--|--|
| 1. Doctor Who
JON PERTWEE | 10. Axon Woman
PATRICIA GORDINO
Axon Boy
JOHN HICKS
Axon Girl
DEBBIE LEE LONDON |
| 2. Brigadier Lethbridge Stewart
NICHOLAS COURTNEY | 11. Title Music by
RON GRANTNER and
BBC RADIOPHONIC WORKSHOP |
| 3. The Master
ROGER DELGADO | 12. Incidental music by
DUDLEY SIMPSON |
| 4. Jo Grant
KATY MANNING | 13. Special Sound
BRIAN RODGSON and
BBC RADIOPHONIC WORKSHOP |
| 5. Captain Yates
RICHARD FRANKLIN
Sergeant Benton
JOHN LEVENE | 14. Action by
HAVOC
Monsters by
JULES BAKER |
| 6. Chinn
PETER BATHURST
Filer
PAUL GRIST | 15. Film Cameraman
A.A. ENGLANDER
Film Editor
BOB RYMER |
| 7. Hardiman
DONALD HEWLETT
Winser
DAVID SAVILE | 16. Visual Effects
JOHN HORTON |
| 8. Pigbin Josh
DEREK WARE
Axon Man
BERNARD HOLLEY | 17. Costumes
BARBARA LANE
Make Up
JANET HARRISON (JAN) |
| 9. 1st Radar Operator
MICHAEL WALKER
2nd Radar Operator
DAVID G. MARCH
Corporal Bell
FERNANDA MARLOWE | 18. Lighting
RALPH WALTON
Sound
DAVE KITCHEN |
| 19. Designer
KENNETH SHARP | 20. Producer
BARRY LETTS |
| 22. Script Editor
TERRANCE DICKS | 21. Directed by
MICHAEL FERGUSON
BBC-tv |

Signature

Date

GRAPHICS

TRANSPARENCIES ONLY

GRAPHICS ORGANISER 5 STUDIO MANAGER 1 DESIGNER 1

DESIGNER 1

PRODUCTION	"DOCTOR WHO" GGG Part 2	No:2340/7045
Studio	T.C.3	
Filming	4-8.1.71	
Rehearsal	11.-21.1.71	
Recording	22/23.1.71	
Transmission	20.3.71	
PRODUCER	BARRY LETTS	
DIRECTOR	MICHAEL FERGUSON	
DESIGNER	KENNETH SHARP	

PLEASE MAKE UP USUAL "DOCTOR WHO" SLIDES AND SEND TO 508 THRESHOLD by 20th JANUARY AT LATEST.

- | | |
|---|--|
| 1. Doctor Who
JON PERTWEE | 12. Special Sound
BRIAN HODGSON and
BBC RADIOPHONIC WORKSHOP |
| 2. Brigadier Lethbridge Stewart
NICHOLAS COURTNEY | 13. Action by
HAVOC
Monsters by
JULES BAKER |
| 3. The Master
ROGER DELGADO | 14. Film Cameraman
A.A. ENGLANDER
Film Editor
BOB RYMER |
| 4. Jo Grant
KATY MANLING | 15. Visual Effects
JOHN HORTON |
| 5. Captain Yates
RICHARD FRANKLIN
Sergeant Benton
JOHN LEVINE | 16. Costumes
BARBARA LANE
Make Up
JAN HARRISON |
| 6. Chinn
PETER BATHURST
Filer
PAUL GRIST | 17. Lighting
RALPH WALTON
Sound
DAVE KITCHEN |
| 7. Hardiman
DONALD HEWLETT
Winser
DAVID SAVILE | 18. Script Editor
TERRANCE DICKS |
| 8. Axon Man
BERNARD HOLLEY
Captain Harker
TIM PIGGOT-SMITH | 19. Designer
KENNETH SHARP |
| 9. 1st Radar Operator
MICHAEL WALKER
2nd Radar Operator
DAVID G. MARCH
Axon Woman
PATRICIA GORDINO | 20. Producer
BARRY LETTS |
| 10. Title Music
RON GRAINER and
BBC RADIOPHONIC WORKSHOP | 21. Directed by
MICHAEL FERGUSON
BBC-tv |
| 11. Incidental music by
DUDLEY SIMPSON | |

Signature

Date

Episode One

'Vampire from Space'

A mysterious object approaches the Earth from space - and lands somewhere in England near an important power complex. An inquisitive tramp is scooped in for investigation by the object and later ejected, as a dead husk. Unit investigates, hampered by Chinn, head of a government committee. Filer an American Secret Agent allocated to Unit goes on ahead. He too is captured by the object.....

The Unit party are joined by Hardiman, head of the power complex, and Winsor, his chief scientists. All enter the space ship. They are greeted by Axons, intelligent, friendly, humanoid aliens who tell them that they need to rest and restore their energies. In return they offer a gift of 'Axonite' a material composed of 'thinking molecules', which possess miraculous properties, which they demonstrate. The Doctor is suspicious, but the others are keen. Chinn sees a chance of power for Britain and him. If, Winsor is full of scientific curiosity.

Filer meanwhile has been interrogated and held prisoner in another part of the ship. He encounters the Master a fellow captive. Jo goes in search of Filer and meets an Axon who is merging into the ship - part man, part glob.

DEPT.	Serials	*	BBC 1	BBC 2 XXXX
FROM	Barry Letts	PRODUCER OF	DOCTOR WHO	

STORY EDITOR	TERRANCE DIKES		
TITLE OF PLAY, SERIES EPISODE OR SERIAL	'VAMPIRE FROM SPACE'		
Project Number	02340/7044	Duration:	25'
AUTHOR (AND TRANSLATOR)	BOB BAKER AND DAVE MARTIN		
DRAMATISED/ADAPTED BY			
DIRECTOR (IF KNOWN)	MICHAEL FERGUSON		
Rec. Week & Day (if known)	Wk 3	TX Week & Day (if known):	13.3.71
Studio	TC4	Cast: *	Large (20 plus) / Medium / Small (6 minus)
Approx. No. & Type of Sets			
Possible Film Requirements			

TYPE OF DRAMA : Modern or Period (give date):

Comedy Drama, Suspense Thriller, etc.

ADVENTURE/THRILLER

BRIEF OUTLINE OF PLOT :

(Information in brackets NOT FOR PUBLICATION)

An alien space ship lands near London. Dr. Who and Unit go on board and meet the crew. These are Axons, humanoid, friendly beautiful - like statues. They explain that they need the hospitality of Earth to rest and regenerate themselves. They offer in return a gift of 'Axonite', a material with miraculous properties which could solve many of the Earth's problems.

(The Doctor is rightly suspicious. Jo sees an Axon changing into a fearsome monster and merging into the wall of the space ship. Eventually the Doctor discovers that the ship, the Axons and Axonite are all parts of one living creature, Axos: a parasite which will absorb all the living energy of a planet, leaving a dead world. The Master has brought Axos to Earth, in order to destroy both it and the Doctor.

Becoming aware of the Axos's desire for the secret of time travel, the Doctor uses the Tardis to force Axos into a 'time-loop', The Master however escapes to fight again.)

ANY OTHER POINTS (e.g. names of leading artists if known)

Jon Pertwee as DR. WHO

Roger Delgado as THE MASTER

Katy Manning as JO GRANT

Nicholas Courtney as BRIGADIER LETHBRIDGE STEWART

FILMING SCHEDULE

02340/7044

"DOCTOR WHO"

(GGG)

'THE VAMPIRE FROM SPACE'

ON LOCATION: 4th, 5th, 6th, 7th and 8th January 1971 (Day)

Director	MICHAEL FERGUSON
Producer	BARRY LETTS
Script Editor	TERRANCE DICKS
P.A.	MARION McDOUGALL
A.F.M.	ROSELYN PARKER
Assistant	SUE STAPELY
Designer	KENNETH SHARP
Visual Effects	JOHN HORTON
Wardrobe Supervisor ..	BARBARA LANE
Make Up Supervisor ...	JAN HARRISON
Film Cameraman	TUBBY ENGLANDER
Camera Assistant	DAVID EVANS
Sound Recordist	LES COLLINS
Sound Assistant	ALEC CHRISTISON
Grips	BILL PAGET
Film Editor	BOB RYMER

RECORDING: 22nd/23rd January 1971 5th/6th February 1971

TRANSMITTING: 13th, 20th, 27th March; 3rd April 1971

DISTRIBUTION:

All above	Main Reception, TC
All artists concerned	Tel. Publicity TC
H. Serials	Pictorial Publicity BH
Org. Serials	Tel. Ed. R.T.
A.A. Serials	Press Office
Hugh Wilson (6)	Sybil Cave
H. Costumes	Havoc
H. Make Up	Duty Office, TC
Frank Holland (2)	Jackie Blackburn (2)
Bert Davies	Kingsbury Motors
Ray Warwick	Cinefood Location Centre
Movement Control	Jennie Betts
Programme Transport KA	Stephany Marks
Mr Mears, Kendal Avenue	

CAST

Doctor Who JON PERTWEE
Jo Grant KATY MANNING
Brigadier Lethbridge-Stewart NICHOLAS COURTNEY
Captain Yates RICHARD FRANKLIN
Sergeant Benton JOHN LEVENE
The Master ROGER DELGADO
Hardiman DONALD HEWLETT
Pigbin Josh DEREK WARE
Chinn PETER BATHURST
Filer PAUL GRIST
Winser DAVID SAVILE

Stunt Arranger DEREK WARE

Axon Globes, UNIT Soldiers, STUART FELL
Guards, etc. NICK HOBBS
STEVE EMMERSON *car*
JACK COOPER *car*
DEREK MARTIN *car*
REG HARDING *car*

SUNDAY 3rd JANUARY 1971

TRAVELLING DAY

Travel to Hythe and stay overnight:

MICHAEL FERGUSON
MARION McDOUGALL
ROSELYN PARKER
JAN HARRISON
DEREK WARE
KENNETH SHARP
JOHN HORTON
PETER LOGAN

HOTEL: STADE COURT HOTEL
West Parade
Hythe, Kent.

Phone: Hythe

Manager:

HOW TO GET TO HOTEL:

See Map 2

PROPS: Scenery and Property van to be loaded at
Television Centre at 1300 hours and
travel to Hythe leaving TC at approximately
1430 hrs.

MONDAY 4th JANUARY 1971

LOCATION: Location "A" The Dengemarsh Road
Nr. Lydd, Kent.

See Map 1

CONTACT: Mr Hallet & Co., 11 Bank Street
for the Dungeness Estate, Ashford, Kent.
Phone: Ashford

ARTISTS: DEREK WARE Pigbin Josh

PAUL GRIST Filer
(Travelling to location in own car)

CALLS FOR Mr Ware to be made up and ready to leave
ARTISTS: hotel at 11.15 a.m.

Mr Grist to be on location "A" at 12.00 midday

WARDROBE Proceeding to location independently.
& MAKE UP
CARAVAN:

WARDROBE To travel in coach from Stade Court Hotel with
& MAKE UP artist.
PERSONNEL:

UNIT CALL: 12.00 midday on Location "A".

DIRECTIONS: From London: Cross over Chelsea Bridge, and take
TO HYTHE all signs for the A205 - the South Circular Road.
Continue through Forrest Hill and Catford. 2 miles
after Catford join the A20 and take this road
AND LOC.A via Ashford. 2½ miles outside Hythe leave the
FROM HYTHE: A20 and take the A261 into town of Hythe.
From Hythe to Location "A": Before Town Centre
take A259 to New Romney; after passing thru town of
New Romney take the B2075 to Lydd, then take road
signposted to Dengemarsh.

SEQUENCES: Episode 1 TK 5 (Page 15) Pigbin Josh

Episode 1 TK 7 (Page 18) Pigbin Josh

Episode 1 TK 8 (Page 22) Filer driving car

MONDAY 4th JANUARY 1971 (cont.)

TIMETABLE: 0900 Prop Van starts to set up at
 1200 - 1300 Location "C"
 1300 - 1500 Lunch at Location "A"
 1500 - 1515 Reh./Shoot at Location "A"
 1515 - 1700 Tea
 Reh./Shoot - Moving to Location "B"
 down the road

CATERING: Cinefood to serve coffee and rolls
 to work party at Location "C" at 1000 hrs then
 move to Location "A" to serve Lunch and Tea.

Parking for Catering Waggon in the forecourt of
"The Britannia" public house at Location "C".

See Map 1

PROP MEN 0900 hrs at Location "C" to off-load scenery
& SCENERY VAN: and set up.

VISUAL EFFECTS
& DESIGNER: 0900 hrs at Location "C".

PROP VEHICLES: Filer's American Car to be at Location "A" at
1200 hrs.

Mobile UNIT HQ (Outside Broadcast MCR 23) to
travel from London base to Location area.

contact: Mr Mears Programme Transport, Kendal Av.

TRANSPORT: 40-seater coach to leave Television Centre Main
Reception at 1430 hrs with artists, to travel
direct to Stade Court Hotel, Hythe, Kent.

to travel on coach:

NICHOLAS COURTNEY	ANDREW ROSE (Wardrobe)
KATY MANNING	ROBERT SPRINGETT (Wardrobe)
RICHARD FRANKLIN	JUDY KAINE (Make Up)
JOHN LEVENE	VICKY THOMAS (Make Up)
PETER BATHURST	
DAVID SAVILE	
DONALD HEWLETT - <i>own car.</i>	
STUART FELL	
NICK HOBBS	
STEVE EMMERSON	
JACK COOPER	
DEREK MARTIN	
REG HARDING	

travelling in own car: BARBARA LANE

MONDAY 4th JANUARY 1971 (cont.)

JON PERTWEE will travel to Hotel in own car.

TECHNICAL
REQUIREMENTS:

16mm synch camera with zoom lens
16mm silent camera for variable speed shooting
special wide aperture lens for synch camera
one set of Stornophones
one loud hailer

ACCOMODATION: For night of 4th January
at Stade Court Hotel, Hythe

JON PERTWEE
NICHOLAS COURTNEY
KATY MANNING
RICHARD FRANKLIN
JOHN LEVENE
PETER BATHURST
DAVID SAVILE
PAUL GRIST
DONALD HEWLETT
STUART FELL
NICK HOBBS
STEVE EMMERSON
JACK COOPER
DEREK MARTIN
REG HARDING

KEN SHARP
JOHN HORTON
PETER LOGAN
DEREK WARE
MICHAEL FERGUSON
MARION McDOUGALL
ROSELYN PARKER
SUE STAPELY
BARBARA LANE
JAN HARRISON
JUDY KAINÉ
VICKY THOMAS
ANDREW ROSE
ROBERT SPRINGETT

TUESDAY 5th JANUARY 1971

LOCATION: Location "C"
Roadside on the Lydd-Dungeness Road, Nr Lydd, Kent.
opposite the Lifeboat House
See Map 1

DIRECTIONS: From Hythe - see Wednesday's schedule.

ARTISTS: JON PERTWEE Dr Who
KATY MANNING Jo
NICHOLAS COURTNEY Brigadier
RICHARD FRANKLIN Yates
JOHN LEVENE Benton
PETER BATHURST Chinn
DAVID SAVILE Winsor
PAUL GRIST Filer
DONALD HEWLETT Hardiman
DEREK WARE Pigbin Josh

STUART FELL
NICK HOBBS
STEVE EMMERSON
JACK COOPER Soldiers
DEREK MARTIN
REG HARDING

ARTISTS
CALLS: Wardrobe and Make Up at hotel
Artists to be ready to leave hotel at 0820 hrs
(breakfast having been taken).

TRANSPORT: 40-seater coach to be at hotel at 0810 hrs.

UNIT CALL: 0900 hrs at Location "C"

VISUAL FX: 0900 hrs at Location "C"

ARMOURER: 0900 hrs at Location "C"

PROPS: 0900 hrs at Location "C"; check this call
with AFM

PROP VEHICLES: Hardiman's Saloon Car
Filer's American Car
Mobile HQ (MCR 23)
Lorry
Land Rover
2 Motor bikes
Pigbin Josh's bike

All to be on location "C" by 0900 hrs.

TUESDAY 5th JANUARY 1971 (cont.)

ARMY SECTION: Land Rover and Mounted Wombat Gun with 10 men
from Risborough Barracks, Shorncliffe
to be on Location "C" at 0900 hrs.

SEQUENCES: Episode 1 TK 3 (Page 13)
Episode 1 TK 8 (Page 21)
Episode 1 TK 9 (Page 24)
Episode 1 TK 10 (Page 28)
Episode 1 TK 11 (Page 29)

TIME TABLE: 0900 - 1015 Set up and reh./Shoot
1015 - 1030 Coffee
1030 - 1300 Reh./Shoot
1300 - 1400 Lunch
1400 - 1530 Reh./Shoot
1530 - 1545 Tea
1545 - 1730 Reh./Shoot

CATERING: Cinefood to be on Location at 0900 hrs.

PARKING: The following to park on forecourt of "The
Britannia" public house:

Cinefood wagon
Artists' coach
Make Up/Wardrobe Caravan

NOTE: Essential unit vehicles only to be taken
to location as area is basically shingle and
firm parking areas are restricted in shooting
vicinity.

LAVATORIES: At "The Britannia" public house.

TECHNICAL
REQUIREMENTS: Same as 4th January

RETURNING
TO LONDON: Mr David Savile
Mr Donald Hewlett

ACCOMODATION: For the night of 5th January, at the Stade Court
Hotel, Hythe.

Same as 4th January with exception of
Mr David Savile and Mr Donald Hewlett

WEDNESDAY 6th JANUARY 1971

LOCATION: Location "C"
Roadside on the Lydd-Dungeness Road, Nr. Lydd, Kent
(same as 5th January)
See Map 1

DIRECTIONS: From Hythe take A259 to New Romney, after passing
thru town of New Romney take the B2075 to Lydd
then take road signposted to Dungeness.

ARTISTS: JON PERTWEE
KATY MANNING
NICHOLAS COURTNEY
PETER BATHURST
RICHARD FRANKLIN
JOHN LEVENE

Stunt arranger: DEREK WARE
STUART FELL
NICK HOBBS
STEVE EMMERSON
JACK COOPER
DEREK MARTIN
REG HAPDING

ARTISTS
CALLS: Wardrobe and Make Up at hotel

Artists to be ready to leave (having had breakfast)
at 0820 hrs.

ROGER DELGADO to be at Location "C" by 1200 midday.

TRANSPORT: 40-seater coach to be at Stade Court Hotel
at 0810 hrs.

UNIT CALL: 0900 hrs at Location "C"

ARMOURER: To be at Location "C" by 0900 hrs.

VISUAL FX: To be at Location "C" by 0900 hrs.

PROPS: To be at Location "C" by 0900 hrs.

PROP VEHICLES:

Hardiman's Saloon
Mobile HQ (MCR 23)
Lorry
Land Rover
Filer's American Car
2 Motor bikes

all to be at Location "C" by 0900 hrs.

ARMY SECTION: Land Rover and Mounted Wombat Gun with 10 men
to be on Location at 0900 hrs.

SEQUENCES: Episode 2 TK 2 (Page 18)
Episode 2 TK 3 (Page 34)
Episode 4 TK 4 (Page 7)
Episode 4 TK 3 (Page 23)
Episode 4 TK 6 (Page 56)

TIME TABLE: Same as Tuesday 5th January
(see Page 8 of schedule)

CATERING: Cinefood to be on location at 0900 hrs
to serve coffee and rolls, lunch and tea
at approximately the same times as previous day.

PARKING: Same as for Tuesday 5th January

NOTE: Essential vehicles only near shooting area.

LAVATORIES: Same as for Tuesday 5th January

TECHNICAL REQUIREMENTS: Same as for Tuesday 5th January

ACCOMODATION: For night of Wednesday 6th January, at Stade
Court Hotel, Hythe.

JON PERTWEE
KATY MANNING
NICHOLAS COURTNEY
RICHARD FRANKLIN
JOHN LEVENE
PETER BATHURST
ROGER DELGADO
DEREK WARE
STUART FELL
NICK HOBBS
BARBARA LANE
JUDY KAINE
ANDREW ROSE

STEVE EMMERSON
JACK COOPER
DEREK MARTIN
REG HARDING
JOHN HORTON
PETER LOGAN
MICHAEL FERGUSON
MARION McDougall
ROSELYN PARKER
SUE STAPELY
JAN HARRISON
VICKY THOMAS
ROBERT SPRINGETT

THURSDAY 7th JANUARY 1971

LOCATION: St. Martin's Plain Camp
Shorncliffe
Nr. Folkestone
Kent.

See Map 2

contact: Army PRO Office, Shorncliffe, Folkestone, Kent

Camp Commandant:
Phone: Folkestone

DIRECTIONS: From Hythe take A259 Folkestone Road, after one mile turn Left onto B2064 thru Horn Street. After one mile this road joins with main road A20. Turn left, entrance to St. Martin's Plain Camp is 300 yards on the left. A pub "The Star" is directly opposite on the other side of the road.

ARTISTS: RICHARD FRANKLIN Yates
JOHN LEVENE Benton
ROGER DELGADO The Master

STUART FELL)
NICK HOBBS)
STEVE EMMERSON)
JACK COOPER) Globby Axon monsters
DEREK MARTIN)
REG HARDING)

Stunt arranger: DEREK WARE

ARTISTS
CALLS:

Wardrobe and Make Up at hotel

Artists to be ready to leave at 0830 hrs. (having breakfasted).

TRANSPORT: 40-seater coach to be at Stade Court Hotel at 0820 hrs.

UNIT CALL: 0900 hrs on Location.

ARMOURER: 0900 hrs on Location.

VISUAL FX: 0900 hrs on Location.

THURSDAY 7th JANUARY 1971 (cont.)

PROP MEN
& SCENE VAN: 0900 hrs on Location.

(If necessary: Scenery van can return to Location of previous day to complete strike of scenery.)

PROP VEHICLES:

Lorry
Land Rover (1)

both to be on location at 0900 hrs.

Land Rover (2) (to be blown up) to be delivered to location at 0900 hrs.

SEQUENCES: Episode 2 TK 4 (Page 36)
Episode 4 TK 4 (Page 33)
Episode 4 TK 5 (Page 38)

TIME TABLE: Same as Tuesday 5th, Wednesday 6th January
(See Page 8 of schedule)

CATERING: Cinefood to be on Location at 0900; parking as directed by PA on site.

An indoor area will be provided in which meals will be taken. Coffee, lunch and tea at approximately the same times as previous days.

PARKING: As directed by PA on site.

Vehicles such as: Wardrobe/Make Up Caravan
Coach
Prop Van
to park in same vicinity as Catering Waggon.

Other unit vehicles will be free to park as near as possible to the set-up shooting areas on the camp.

LAVATORIES: By the main parking area.

TECHNICAL
REQUIREMENTS: As previous days.

THURSDAY 7th JANUARY 1971 (cont.)

ARTISTS ON At Stade Court Hotel:
STANDBY: JON PERTWEE (possibly)
KATY MANNING
PETER BATHURST
NICHOLAS COURTNEY

ARTISTS RICHARD FRANKLIN
RETURNING JOHN LEVENE
TO LONDON:

ACCOMODATION: For the night of 7th January, at the Stade Court Hotel, Hythe.

JON PERTWEE	MICHAEL FERGUSON
NICHOLAS COURTNEY	MARION McDOUGALL
PETER BATHURST	ROSELYN PARKER
ROGER DELGADO	SUE STAPELY
DEREK WARE	BARBARA LANE
STUART FELL	JAN HARRISON
NICK HOBBS	JUDY KAINE
STEVE EMMERSON	VICKY THOMAS
JACK COOPER	ANDREW ROSE
DEREK MARTIN	ROBERT SPRINGETT
REG HARDING	JOHN HORTON
	PETER LOGAN

FRIDAY 8th JANUARY 1971

LOCATION: Dungeness Nuclear Power Station
Dungeness, Nr Lydd, Kent.

contact: Station Superintendent:

Phone: Lydd

ARTISTS: KATY MANNING
JON PERTWEE (possibly)
NICHOLAS COURTNEY
PETER BATHURST
ROGER DELGADO

STUART FELL	}	Globby Axon Monsters and Regular Army guards
NICK HOBBS		
STEVE EMMERSON		
JACK COOPER		
DEREK MARTIN		
REG HARDING	}	

Stunt arranger: DEREK WARE

ARTISTS CALLS: Wardrobe and make up at hotel.

Artists ready to leave Hotel at 0820 hrs. (having
breakfasted.)

TRANSPORT: 40-seater coach to be at Stade Court Hotel at
0810 hrs.

UNIT CALL: 0900 hrs. on location.

DIRECTIONS: From Hythe take A259 to New Romney; after passing
thru this town take the B2075 to Lydd and from
there take the signposted route to Dungeness "A"
Power Station. Take the private road to the
Power Station.

PARKING: All vehicles to enter the Power Station via the
Main Control Gates where they will be issued with
special passes by the P.A.
All vehicles will then proceed to the Station
Car Park within the vicinity of the Main Reception
building.

ARMOURER: 0900 hrs on location.

FRIDAY 8th JANUARY 1971 (cont.)

VISUAL FX: 0900 hrs on location.

PROP VAN: 0900 hrs on location.

PROP VEHICLES: Hardiman's Saloon
Lorry
Land Rover

all to be on location at 0900 hrs.

SEQUENCES: Episode 3 TK 2 (Page 17)
Episode 3 TK 3 (Page 33)
Episode 4 TK 9 (Page 61)

TIME TABLE:

0900 - 1015	Set up and Shoot
1015 - 1030	Coffee
1030 - 1300	Reh./Shoot
1300 - 1400	Lunch
1400 - 1800	Reh./Shoot
1800	Unit return to London

CATERING: Cinefood are not required this day.

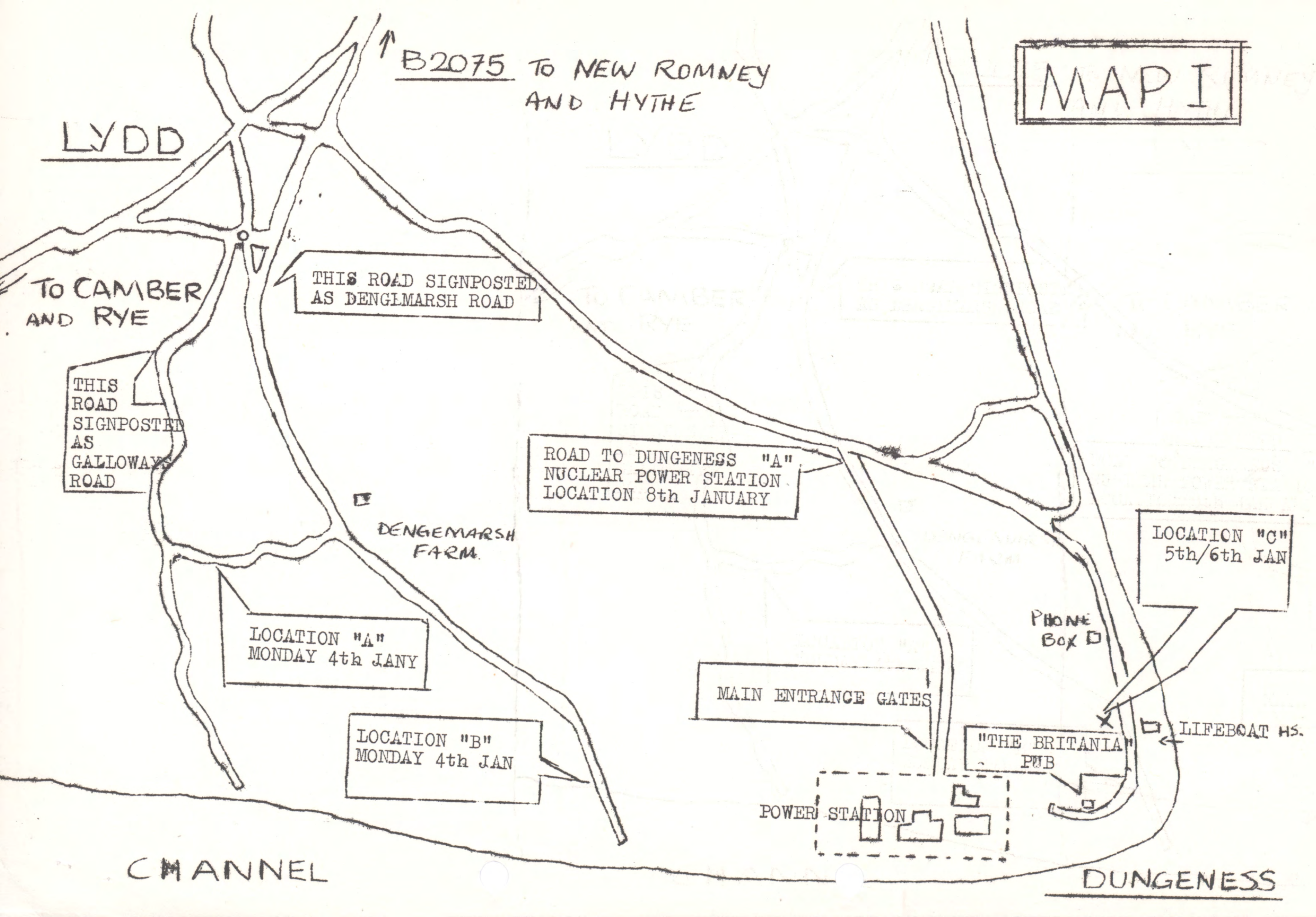
Morning coffee and sandwiches, and lunch are to be taken in the canteen of the Station.

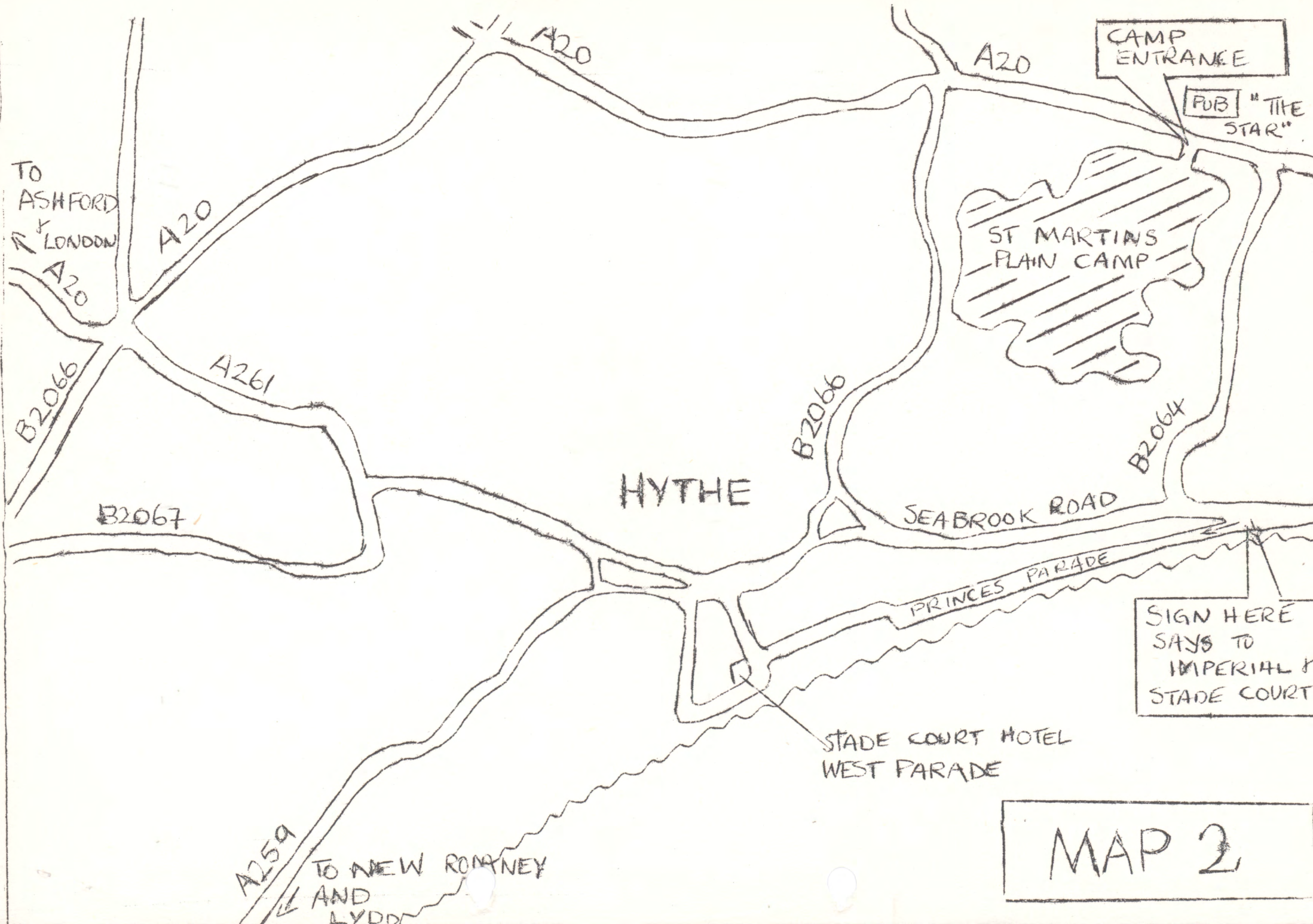
LAVATORIES: In Reception area.

TECH: Same as for previous days.
REQUIREMENTS:

HERE ENDETH THE FILM SCHEDULE

MAP I





6th January 1971

Dear Bob and Dave,

Thank you for prompt delivery of the excellent rewrites. These will be incorporated into the scripts.

Went down to Dungeness to see the filming. Everything is going very well. It's a fine, eerie location, but bloody cold! Feeling is only now returning to my lower extremities!

Looking forward to hearing from you.

Best Wishes.

Yours sincerely,

(Terrance Dicks)

Messrs Martin and Baker

Sec. to Organiser, Drama Serials

406 Thres.

7.1.71.

DOCTOR WHO GGG ELECTRONIC EDITING - WEEK 6

Recordings Clerk

c.c. Sec. to Barry Letts

I should like to book editing for the above serial on the following days:

8.2.71. 1100-2130 for Ep. 1
10.2.71. 1100-2130 for Ep. 2
14.2.71. 1100-2130 for Ep. 3
16.2.71. 1100-2130 for Ep. 4

GEOFF HIGGS has been requested as editor and these dates have been chosen to fit in with his shift.

Please can you confirm these as soon as possible. - Thanks.

Adrienne

(Adrienne Salonika)

From: Secretary to Barry Letts - Producer DR. WHO

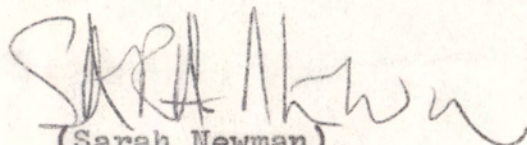
Room: 505 Union Hse

Date: 14th January 1971

Subject: DR. WHO RECORDING

To: Gerry McDonough

On the Saturdays of each recording of DR. WHO GGG 'Vampire from Space' (23.1.71 & 6.2.71) we definitely expect a tape change during the recording.


(Sarah Newman)

From:

C.D.Manager.

Room No. &
Building:

3019 T.C.

Tel.
Ext.:

date. 18/1/71.

Subject:

COSTUME CREDIT 'DR WHO' SERIES.

To:

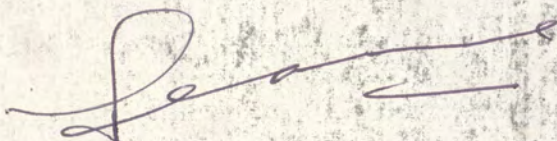
Graphics Org.

c.c. Barry Letts Producer D.Series.
Dick Levin H.D.G. Tel.

Confirming our telephone conversation I would ask you to withdraw the credit for Jules Baker, for the design of the monsters in the above series.

I explained to the producer, Barry Letts, some time ago that as a matter of policy, credits were not given to makers or suppliers to the Costume Department no matter what the extent of their service.

I have contacted Mr Letts' office and confirmed that this credit would be withdrawn.



A.Pearce.

ap/ms.

TO THE PRODUCER

FROM: NORTON SHARP EXTN:
SUBJECT: WORKS VARIATION ORDER (9)

DIRECTORS RET.

TO: CONST ORGANISER C. S. Sharp 19/1/71

THRO: DRAWING MANAGER

PRODUCTION DR WHO. C.G.-G
PROJECT No. 02340 - 7044-5 EPS 1+2

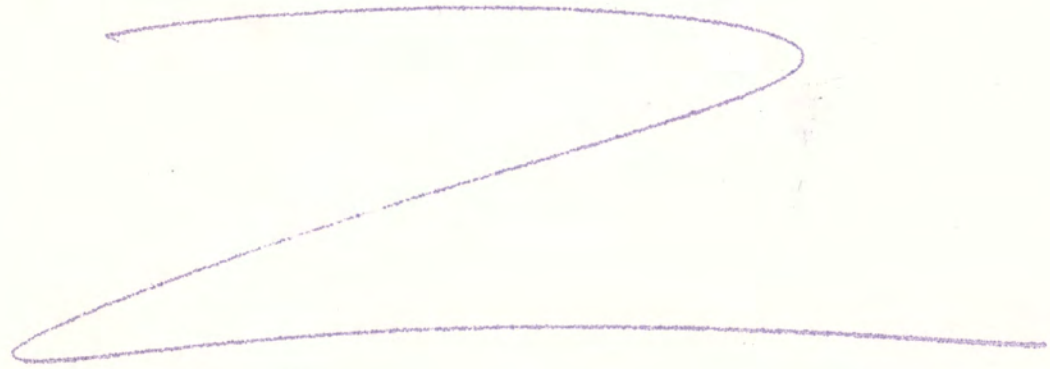
ZERO DATE
21/1/71

VTR/FILMING DATE
22-23/1/71

Workshop Manager	/	Senior Artist	
Master Carpenter	/	Drapes Up	
Master Painter		Scene Master	/
Master Plasterer		Designer	/
Scenery Booking		Estimator	/
Metal Workshop		Producer	/
Director	/	Business Manager	/
Costing	/		
WORKSHOPS BBC.			
Man Hours		Materials	
3		12/-	

SHEET 4 of 4. SET 10 "HARDIMANS"
OFFICE

PLEASE FIT FULLY PRAC
MORTICE LOCK TO DOOR - ELEV. A-A"



NB PLEASE SUPPLY KEYS TO
DESK

TOTAL COST TO PROGRAMME 4/4/0.

ADDITIONAL TO CONTRACT

ESTIMATOR J. R. Bunting

DESIGNER K. C. Sharp

DATE 19/1/71

From: Chief Assistant (Drama) Scenic Design
room no. &
building: 373 Scenery Block, T.C. Tel.Extn.:

Subject: DR. WHO GGG : STORAGE OF JABOLITE

To: Barry Letts Date: 22nd January 1971.

copies to: Kenneth Sharp
Asst.Manager (Studio Ops.)
Senior Scenic Artist
Scenemaster
Day Manager (Scenic Servicing)

As you are probably aware Ken Sharp has had to use Jabolite (polystyrene) for rock surfaces, and Asst.Man.(Studio Ops.) has warned him that it may suffer damage when loaded on and off lorries. Storage space at Television Centre is scarce, although Scenic Servicing are still trying to provide some. If they cannot, and if some damage occurs requiring repair work from an outside sculptor this would necessitate payment additional to any contract hitherto agreed by you for design. This is because Ken Sharp has up to the present used all his budget. The fee would be approximately 12 guineas.


However, let us hope that Scenic Servicing will in fact be able to store the Jabolite at Television Centre and that it will suffer minimal damage.

Lawrence Broadhouse
(Lawrence Broadhouse)

CL.

From: Secretary to Producer - Barry Letts 24.1.71
Date: 24.1.71
Subject: DUDLEY SIMPSON
To: Ben Travers, Sybil Cave.

This is to let you know that Dudley Simpson will be composing music for DR. WHO 'Vampire from Space', DR. WHO 'Colony in Space' and DR. WHO 'The Demons' (working title). He will be performing at the Radiophonics workshop. I will let you know the days that he worked and actual music that he composed, at a later date.


(Sarah Newman)

Terrance Dicks - Script Editor, DR. WHO

505 Union Hse

28th January 1971

RETITLING OF SERIAL GGG

H.Serials, D.Tel.

Copy: Barry Letts,
Michael Ferguson.

Neither Barry Letts, Mike Ferguson or myself have ever been entirely happy with GGG's current title, 'Vampire from Space' - particularly with the use of the word 'Vampire'.

The new title is taken from a speech of the Doctor's (Ep. 4, page 19 4th speech down). This speech, slightly emended, now reads:
DOCTOR WHO: The Claws of Axos are already stuck fast in the Earth's carcass. Soon Axos will activate its Nutrition Cycle - and the feast will begin!

We are all enthusiastic about this title which we feel strikes the correct ominous and sinister note. It casts intriguing doubts on the character of the Axons, who at first appear to be benevolent without, like the former title, giving away the basis of the plot.

(Terrance Dicks)

FROM: Secretary to Barry Letts - Producer of DR. WHO
ROOM: 505 Union Hse Date: 28th January 1971
SUBJECT: TITLE FOR DOCTOR WHO SERIAL GGG
TO: All people on distribution list.

Please note that in the recent memo about retitling the DR. WHO
Serial GGG, the title was mis-spelled as 'The Clause of Axos'.
Please note that this should of course read 'The Claws of Axos'.

SARAH Newman
(Sarah Newman)

GGG.

Exp. Session?



PBE Breakdown as given to P.A.

Ep1 in filming

→ Artists' Fees	2020
	240
Copyright.	275
Orchestra	100 *
Facility Fees.	100
Scenic Servicing.	1400
Graphics	50
Vis Effects.	450
Costume.	400
Make-up.	50
Film Costs.	400
Transport	240
VTR.	125

Film days planned 4 (1 originally on Ealing Stage)
 Construction Man Hours : 1500
 GII (Prop list loading) : 1125
Ep 2-4

5850

Artists' Fees	1385
Copyright	275
Orchestra.	100 *
Scenic Servicing	400
Graphics.	25
Costume	150
Make-up	15
VTR	125

2475

Construction Man Hours : 500

GII: £ 450.

(+ 1380)

24.170

DR. WHO Serial GGGG

PBE Breakdown as given to P.A.

Episode One inc Filming

Artists Fees	2020
	240
Copyright	275
Orchestra	100
Facility Fees	100
Scenic Servicing	1400
Graphics	50
Vis Effects	450
Costume	400
Make-Up	50
Film Costs	400
Transport	240
VTR	125
	<u>5850</u>

Film days planned 4 (1 originally on Flying Stage)
Construction Man Hours : 1500
G 11 (Prop Lists loading) : 1125

Episodes 2 - 4

Artists' Fees	1385
Copyright	275
Orchestra	100
Scenic Servicing	400
Graphics	25
Costume	150
Make-Up	15
VTR	125
	<u>2475</u>

Construction Man Hours : 500
G 11 : 540

DR. WHO Serial GGG

PBE Breakdown as given to P.A.

Episode One inc. Filming

Artists' Fees	2020
<i>Catering</i>	240
Copyright	275
Orchestra	100
Facility Fees	100
Scenic Servicing	1400
Graphics	50
Vis. Effects	450
Costume	400
Make-Up	50
Film Costs	400
Transport	240
VTR	125
	<hr/>
	5850

Film days planned 4 (One originally on Ealing Stage)

Construction Man Hours : 1500

Gll (Prop List loading): 1125

Episodes Two, Three and Four

Artists' Fees	1385
Copyright	275
Orchestra	100
Scenic Servicing	400
Graphics	25
Costume	150
Make-Up	15
VTR	125
	<hr/>
	2475
	<hr/>

Construction Man Hours : ⁴¹⁵500
G11 : 450

Copy to: Mr. M. Ferguson
A.A. Serials

C.
F.

Ext.

Ref: 2340/7044 YH/NW

Hallett & Co.
11 Bank Street,
Ashford,
Kent.

6th January, 1971

For the attention of Mr.

Dear Sir,

Dr. Who.

I understand from our Director Michael Ferguson that The Trustees have very kindly granted us filming facilities on the Dungeness Estate on 5th and 6th January in connection with the above programme.

We should like to offer you a payment of guineas as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. If this offer is acceptable, will you please sign and return the enclosed copy of this letter, indicating to whom the cheque should be made payable.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

Thank you for your co-operation in this matter.

Yours faithfully,

Jennie Betts
Assistant, Facilities & General,
Television Administration.

From: Head of Design Services Television.

Room No & Building: 305 Scenery Block, T.C.

Telephone Extn:

Subject: RADIO TIMES CREDIT: DR WHO.

To: Barry Letts.

Copy to: H. Serials D. Tel.,
Mr. A. Kingshott,
H.M.D.Tel.

Head of Make Up has requested that the Make Up Supervisor Jan Harrison be given a Radio Times Credit for the "Dr Who" production 4/4 which is to be recorded on 6th February 1971.

Could you arrange this for us please.

SEH

Sylvia Elmadge.
(I. Beynon-Lewis)

PP.

Secretary to Organiser, Drama Serials, Television

406 Threshold

5th February 1971

DR WHO GCG - DUBBING

Recordings Clerk

c.c. Sarah Newman ✓

4 hours' dubbing for Episode 4 of the above programme will be needed on 22.3.71. Would you please make 2 VT machines available on this day, and notify me as soon as possible of suitable times, so that I can book the studio?

AS

Alison Gleave

C.P.S. Tel. through U.S.M. Tel.

TO BE COMPLETED IN THE EVENT OF AN OVER-RUN ON A RECORDING

DEPARTMENT..**DRAMA SERIALS**.....

PRODUCTION...**DR. WHO**.....DATE..**6th FEB**.....STUDIO...**T.C.4.**

DIRECTOR...**MICHAEL PURGUSON**.....DAYS IN STUDIO..**2**.....

SCHEDULED TX LENGTH..**2 X 24' 30" EPISODES**

REASONS FOR ANY LOSS OF REHEARSAL TIME:-

REASONS FOR ANY DELAYED START TO RECORDING:-

RECORDING:	SCHEDULED TIMES..	1930-2239	ACTUAL TIMES..	1930-2257	OVER-RUN..	27mins
NO. OF PLANNED BREAKS.....	12	TOTAL TIME ABSORBED	BREAKS.....	10 mins			
NO. OF RETAKES:	PRODUCTION.....	24						
	TECHNICAL.....	-						
	TOTAL.....	24	TIME SPENT..	15 mins				

REASONS IF ANY OTHER LOSS OF RECORDING TIME:-

7 minXXXXX TAPE CHANGE.

Maureen Mc Donnell
P.A./F.M.'s SIGNATURE.....

Reasons for any technical delays to be countersigned by T.M.l.

T.M.l.....

From:

Barry Letts - Producer of DR. WHO

Room No. &
Building:

505 Union Hse

Tel.
Ext.:

date: 8th February 1971

Subject:

OVERRUN IN STUDIO TC4 ON SATURDAY, 6th FEBRUARY

To:

H. Serials, D.Tel.

Copy: D.G.O.Tel.

On Saturday, 6th February 1971, the recording of 'DR. WHO' overran by 27 minutes. This was necessary to complete the show, which contained a number of special effects which took longer to line-up than was anticipated.

(Barry Letts)

Stewart

BOOKING CONFIRMATION

Sound Organiser

Room 4029 T.C.

PABX

Date.

12/2/71

This is to confirm the arrangements made with you for the use of

SOUND STUDIO SUITE / ~~TELEVISION MUSIC STUDIO~~ on

16/3/71

Production Title

DR WHO 666.

Project No.

2340/7041

Producer

BARRY LETTS

Recording Times

1400-1800

Mono, 2 Track, 8 Track, V.T. Dubbing

Rate per hour

£ 9

Total Charge

£ 36

Tape Charge

SOUND SUPERVISOR

DAVE KITCHEN

ADDITIONAL INFORMATION

Please confirm your acceptance of these arrangements by signing the attached copy and returning it to the SOUND OFFICE, Room 4029 T.C.

P. O. WINEMAN

SOUND ORGANISER

Programme Recording Form

To: PRESENTATION DESK Room 4093 TC (PAEX 3711/3712)
(Copies A & B)

DEPARTMENTAL ORGANISER or ORG. ASST. (Copy C)
PRODUCTION FILE (Copy D)

TRANSMISSION:

WEEK	11
DATE	13.3.71
NETWORK	BBC-1
Transmission in Monochrome or Colour	COLOUR

RECORDING NUMBER
OR FILM GAUGE

VTC/6HT/63227

TAKE No.
ON FRONT OF
PROGRAMME

PROJECT NUMBER

02340/7044

TITLE OF PROGRAMME

DOCTOR WHO

EPISODE No.

GGG Ep. 1

COPY **D**

SUB-TITLE

THE CLAWS OF AXOS

PRODUCER OR PERSON RESPONSIBLE

Name Michael Ferguson

DEPARTMENT RESPONSIBLE

Drama Serials

Office Room
& Tel. No.

508 Thresh

Home Tel. No.

PRODUCTION DETAILS

- Overall duration of programme timed on V.T. machine/film footage counter..... **24'15"**
 - Overall duration of programme timed on stop watch/master clock..... **24'16"**
 - If only one timing method used has this been double checked?.....
 - Duration of opening sequence..... **35"**
 - Details of opening sequence (state if subtitle is shown and when).....
- NOTE: SERIAL TITLE ON AMPEX CLOCK READS "THE VAMPIRE FROM SPACE" TITLE HAS NOW BEEN CHANGED TO "CLAWS OF AXOS" AND IS CORRECT ON OPENING TITLE FILM**
Standard opening title film for 35" with sig. tune over, 3 captions are supered as shown in script
- Duration of closing sequence (timed from the appearance of the **FIRST WRITTEN CREDIT**, item 7, to the **END** of the programme)..... **53"**
Standard closing titles on film with t/j slides supered as usual:
 - Wording of first closing credit..... **Directed by MICHAEL FERGUSON BBC-tv**
 - Details and duration of final credit..... **4"**
 - If music is used in the closing sequence, does this end naturally with the end of the programme..... **Yes**
 - If programme does not end with the fade down of the final credit, give concise details.....
 - If contractual v/o credit is required please ensure that Presentation Desk has a running order of end credits.
 - Script enclosed/to follow/already forwarded/not available (please delete as required)
 - Previous transmission dates and overall durations.....
 - If a repeat, has programme been reviewed prior to this transmission?.....
 - Remarks (to include v/o credits, introductory announcements etc. where required.)

AGAIN, PLEASE NOTE: SERIAL TITLE ON AMPEX CLOCK READS "THE VAMPIRE FROM SPACE" THE TITLE HAS SINCE BEEN CHANGED AND IS NOW "THE CLAWS OF AXOS". THIS IS CORRECT ON THE OPENING TITLE FILM

SIGNED

DATE **15.2.71**

Programme Recording Form

To: PRESENTATION DESK Room 4093 TC (PAEX 3711/3712)
(Copies A & B)

DEPARTMENTAL ORGANISER or ORG. ASST. (Copy C)
PRODUCTION FILE (Copy D)

TRANSMISSION:

WEEK	12
DATE	20.3.71
NETWORK	BBC-1
Transmission in Monochrome or Colour	Colour

RECORDING NUMBER
OR FILM GAUGE

VTG/6HT/63228

TAKE No.
ON FRONT OF
PROGRAMME

PROJECT NUMBER

02340/7045

TITLE OF PROGRAMME

DOCTOR WHO

EPISODE No.

GGG Ep.2

COPY **D**

SUB-TITLE

THE CLAWS OF AXOS

PRODUCER OR PERSON RESPONSIBLE

Name Michael Ferguson

DEPARTMENT RESPONSIBLE

Drama Serials

Office Room
& Tel. No.

X

Home Tel. No.

PRODUCTION DETAILS

- Overall duration of programme timed on V.T. machine/film footage counter..... **24' 27"**
- Overall duration of programme timed on stop watch/master clock..... **24' 30"**
- If only one timing method used has this been double checked?.....
- Duration of opening sequence..... **35"**
- Details of opening sequence (state if subtitle is shown and when).....
**Standard opening title film for 35" with sig. tune over
3 slides are supered as scripted**
- Duration of closing sequence (timed from the appearance of the **FIRST WRITTEN CREDIT**, item 7, to the **END**
of the programme)..... **53"**
- Wording of first closing credit..... **Doctor Who JOHN PERTWEE**
- Details and duration of final credit..... **Directed by
MICHAEL FERGUSON
BBC-tv 4"**
- If music is used in the closing sequence, does this end naturally with the end of the programme..... **Yes**
- If programme does not end with the fade down of the final credit, give concise details.....
- If contractual v/o credit is required please ensure that Presentation Desk has a running order of end credits.
- Script enclosed/to follow/already forwarded/not available (please delete as required)
- Previous transmission dates and overall durations.....
- If a repeat, has programme been reviewed prior to this transmission?.....
- Remarks (to include v/o credits, introductory announcements etc. where required.)

**PLEASE NOTE: THE SERIAL TITLE ON THE AMPEX CLOCK READS:
"THE VAMPIRE FROM SPACE"; THE OPENING TITLE SLIDE, HOWEVER,
READS "THE CLAWS OF AXOS" WHICH IS THE LATER CORRECT TITLE.**

SIGNED.....

DATE.....

Programme Recording Form

To: PRESENTATION DESK Room 4093 TC (PAEX 3711/3712)
(Copies A & B)

DEPARTMENTAL ORGANISER or ORG. ASST. (Copy C)
PRODUCTION FILE (Copy D)

TRANSMISSION:

WEEK	13
DATE	27.3.71
NETWORK	BBC-1
Transmission in Monochrome or Colour	Colour

RECORDING NUMBER
OR FILM GAUGE

VTC/6HT/63229

TAKE No.
ON FRONT OF
PROGRAMME

PROJECT NUMBER

02340/7046

TITLE OF PROGRAMME

DOCTOR WHO

EPISODE No.

GGG Ep. 3

COPY **D**

SUB-TITLE

THE CLAWS OF AXOS

PRODUCER OR PERSON RESPONSIBLE

Name Michael Ferguson

DEPARTMENT RESPONSIBLE

Drama Serials

Office Room
& Tel. No.

X

Home Tel. No.

PRODUCTION DETAILS

- Overall duration of programme timed on V.T. machine/film footage counter..... **24' 9"**
- Overall duration of programme timed on stop watch/master clock..... **24' 10"**
- If only one timing method used has this been double checked ?
- Duration of opening sequence..... **35"**
- Details of opening sequence (state if subtitle is shown and when).....
**Standard opening title film for 35" with sig tune over
3 slides supered as scripted**
- Duration of closing sequence (timed from the appearance of the **FIRST WRITTEN CREDIT**, item 7, to the **END**
of the programme)..... **53"**
- Wording of first closing credit..... **Doctor Who JON PERTWEE**
- Details and duration of final credit.....
**Directed by
MICHAEL FERGUSON 4"
BBC-tv**
- If music is used in the closing sequence, does this end naturally with the end of the programme..... **Yes**
- If programme does not end with the fade down of the final credit, give concise details.....
- If contractual v/o credit is required please ensure that Presentation Desk has a running order of end credits.
- Script enclosed/to follow/already forwarded/not available (please delete as required)
- Previous transmission dates and overall durations.....
- If a repeat, has programme been reviewed prior to this transmission ?
- Remarks (to include v/o credits, introductory announcements etc. where required.)

SIGNED.....

DATE.....

Programme Recording Form

To: PRESENTATION DESK Room 4093 TC (PAEX 3711/3712)
(Copies A & B)

DEPARTMENTAL ORGANISER or ORG. ASST. (Copy C)

PRODUCTION FILE (Copy D)

TRANSMISSION:

WEEK	14
DATE	3.4.71
NETWORK	BBC-1
Transmission in Monochrome or Colour	Colour

RECORDING NUMBER
OR FILM GAUGE

VTC/6HT/63230

TAKE No.
ON FRONT OF
PROGRAMME

PROJECT NUMBER

02340/7047

TITLE OF PROGRAMME

DOCTOR WHO

EPISODE No.

GGG Ep. 4

COPY **D**

SUB-TITLE

THE CLAWS OF AXOS

PRODUCER OR PERSON RESPONSIBLE

Name Michael Ferguson

DEPARTMENT RESPONSIBLE

Drama Serials

Office Room
& Tel. No.

X

Home Tel. No.

PRODUCTION DETAILS

- Overall duration of programme timed on V.T. machine/film footage counter..... 25' 19"
- Overall duration of programme timed on stop watch/master clock..... 25' 19"
- If only one timing method used has this been double checked?
- Duration of opening sequence..... 35"
- Details of opening sequence (state if subtitle is shown and when).....
Standard opening title film for 35" with sig. tune over
3 slides supered as scripted
- Duration of closing sequence (timed from the appearance of the **FIRST WRITTEN CREDIT**, item 7, to the **END**
of the programme)..... 53"
- Wording of first closing credit..... Doctor Who JON PERTWEE
- Details and duration of final credit..... Directed by
MICHAEL FERGUSON
BBC-tv 4"
- If music is used in the closing sequence, does this end naturally with the end of the programme..... Yes
- If programme does not end with the fade down of the final credit, give concise details.....
- If contractual v/o credit is required please ensure that Presentation Desk has a running order of end credits.
- Script enclosed/to follow/already forwarded/not available (please delete as required)
- Previous transmission dates and overall durations.....
- If a repeat, has programme been reviewed prior to this transmission?
- Remarks (to include v/o credits, introductory announcements etc. where required.)

SIGNED.....

DATE.....

FROM: Assistant to Michael Ferguson, 508 Thresh. Ext.

SUBJECT: AMENDMENT TO DOCTOR WHO (GGG) THE CLAWS OF AXOS EPISODE 3
WEEK 13 Saturday 27th March 1971 BBC-1

To: A.E. Kingshott 6047 TC

copies: H.Serials, Org.Serials, Barry Letts,
Sub Editors, R.T., (2), Mrs. P. Fraser,
Tel. Publicity Office, File.

WEEK 13

DOCTOR WHO

Starring JON PERTWEE

THE CLAWS OF AXOS
by BOB BAKER & DAVE MARTIN

Episode 3

With Jo and the Doctor in the hands of the Axons, the Brigadier is forced to turn to a strange ally.

Doctor Who.....	JON PERTWEE
Jo Grant.....	KATY MANNING
Axon Man.....	BERNARD HOLLEY
Bill Filer.....	PAUL GRIST
Brigadier Lethbridge Stewart.....	NICHOLAS COURTNEY
Captain Harker.....	TIM PIGOTT-SMITH
Chinn.....	PETER BATHURST
Sir George Hardiman.....	DONALD HEWLETT
Minister.....	KENNETH BENDA
The Master.....	ROGER DELGADO
Captain Mike Yates.....	RICHARD FRANKLIN
Sergeant Benton.....	JOHN LEVENE

Title music by RON GRAINER &
BBC RADIOPHONICS WORKSHOP

Incidental music by DUDLEY SIMPSON

Script Editor TERRANCE DICKS

Designer KENNETH SHARP

Producer BARRY LETTS

Directed by MICHAEL FERGUSON

BBC Recording
Colour

FROM: Assistant to Michael Ferguson 508 Thresh. Ext.
SUBJECT: AMENDMENT FOR DOCTOR WHO (GGG) THE CLAWS OF AXOS Ep.4
WEEK 14 Saturday 3rd April 1971 BBC-1
TO: A.E. Kingshott, 6047 TC
Copies: H. Serials, Org.Serials, Barry Letts,
Sub Editors R.T.(2), Mrs P. Fraser,
Tel.Publicity Officer, Filer

Week 14

DOCTOR WHO

Starring JON PERTWEE

THE CLAWS OF AXOS
by BOB BAKER & DAVE MARTIN

Episode 4

The Doctor and the Master work together to defeat the Axons but
Filer suspects that their collaboration may have a more sinister
purpose.....

Sir George Hardiman.....	DONALD HEWLETT
The Master.....	ROGER DELGADO
Doctor Who.....	JON PERTWEE
Jo Grant.....	KATY MANNING
Brigadier Lethbridge Stewart.....	NICHOLAS COURTNEY
Captain Mike Yates.....	RICHARD FRANKLIN
Sergeant Benton.....	JOHN LEVENE
Bill Filer.....	PAUL GRIST
Technician.....	ROYSTON FARRELL
Chinn.....	PETER BATHURST
Axon Man.....	BERNARD HOLLEY

Title music by RON GRAINER &
BBC RADIOPHONIC WORKSHOP

Incidental music by DUDLEY SIMPSON

Script Editor TERRANCE DICKS

Designer KENNETH SHARP

Producer BARRY LETTS

Directed by MICHAEL FERGUSON

BBC Recording
Colour

Barry Letts.

505 Union House

R.T. Text—B1

REG.—FEB. 25, 1971
RADIO TIMES
MARCH 11 ISSUE WEEK 11
HOLLEY

That golden feeling

BERNARD HOLLEY once had a letter saying: 'If you're not a real policeman, tell me what you do.' Well, fans, he was only acting PC Newcome in *Z Cars* and what he is doing right now is a stint in the new *Dr Who* series *The Claws of Axos*.

Bernard is Axon Man, and he starts off looking like a Greek god, all golden limbed. Then, horribly, he grows tentacles . . . or slowly dissolves. Which is more than his all-over gold make-up does.

'I have to scrub my face raw - from gold to beetroot,' he says.

Whatever turned the fresh-faced young policeman into a gilded monster? 'I have a bold and adventurous spirit. I always seem to be leaving things. I get this feeling . . . ' The first occasion on which his instinct produced him to move while caution made him stay was when he had established himself in rep at the Derby Playhouse. His wife Jean was 6 months pregnant (their son Michael is 5 now) and they had £30 in the bank. Boldly they packed their bags and made for the big smoke.

Within two days of reaching London Bernard had a job. And stayed in work until *Z Cars* turned up. But after three happy years in a patrol car he got this feeling all over again. And since leaving there has been a part in *Elizabeth R* and he's made a return to the boards at Leatherhead theatre.

His security is a solid Victorian House that he has modernised himself. 'I suppose we could start selling things if it all went wrong,' he says. But more valuable than his goods and chattels are his talent and his luck. Both of which he trusts.

'The moment you become an actor,' he says, 'you accept insecurity. If you rely on long running series you might as well be a bank clerk.'

Copy for Radio Times feature, week 11

Please check the facts in this feature and contact John Davies

before Mon March 1

From: Secretary to Barry Letts - Producer of DR. WHO

Room: 505 Union H se Tel.Ext:

Subject: DUDLEY SIMPSON

To: Ben Travers

Dudley Simpson has composed music for DR. WHO 'The Claws of Axos' (Project No. 02340/7044-47) for 4 episodes, timings of which are:

Ep. 1	8'	7"
Ep. 2	9'	52"
Ep. 3	8'	23"
Ep. 4	14'	10"

Total: 40' 32"

I would grateful if you could now arrange payment. Thank you.

(Sarah Newman)

PROGRAMME AS RECORDED

To: Television Accountant

copies: H.D.G. Tel; H.Serials; Org. Serials; Duty Office;
Script Library; A.H. Copyright; Cost Accounting
Unit 401, 2 Cav.Sq.; Television Enterprises (3);
Mrs Sybil Cave; file.

* * * * *

'DOCTOR WHO' (GGG) "The Claws of Axos" Episode One

Project No: 02340/7044 Recording No: VTC/5HT/63227

RECORDED: Friday 22nd January 1971 and inserts Saturday 23rd Jan.
Studio: T.C.3

TRANSMISSION: Saturday 13th March 1971 BBC-1

Producer - Barry Letts

Director - Michael Ferguson

Designer - Kenneth Sharp

Edited duration of programme to follow from producer's office

A. DETAILS OF CAST

Dr Who	JON PERTWEE
Jo Grant	KATY MANNING
Brigadier I-S.	NICHOLAS COURTNEY
Captain Yates	RICHARD FRANKLIN
Sergeant Benton	JOHN LEVENE
The Master	ROGER DELGADO
Filer	PAUL GRIST
Hardiman	DONALD HEWLETT
Chinn	PETER BATHURST
Winser	DAVID SAVILE
Axon Man	BERNARD HOLLEY
Axon Woman	PATRICIA GORDINO
Axon Boy	JOHN HICKS
Axon Girl	DEBBIE LEE LONDON
1st R/T Operator	MICHAEL WALKER
2nd R/T Operator	DAVID G. MARCH
Figbin Josh	DEREK WARE
Corporal Bell	FERNANDA MARLOWE

The following artists took part in filmed sequences
shot in the Dungeness area between 4th-8th January 1971
JON PERTWEE, KATY MANNING, NICHOLAS COURTNEY,
ROGER DELGADO, DEREK WARE, PETER BATHURST, PAUL GRIST,
DONALD HEWLETT, DAVID SAVILE, RICHARD FRANKLIN,
JOHN LEVENE.
Stuntmen: STUART FELL, STEVE EMERSON, DEREK MARTIN,
JACK COOPER, REG HARDING

Extras in studio

ROGER MINNIS, CLINTON MORRIS, GEOFF RIGHTY, DOUGLAS ROE,
EDEN FOX, STUART MYERS, BILL BARNSELY, PETER HOLMES, ROY BRENT,
BILL HUGHES, STEVE SMART, PIERCE McAVOY, GEORGE HOWSE

OTHER ITEMS CHARGEABLE TO THE PROGRAMME

Script Writers BOB BAKER & DAVE MARTIN
VTR

C. DETAILS OF FILM SEQUENCES

Library film {opening titles} 35" 16mm
 {closing titles} 53"

Specially shot synch film 16mm 1'46" approx.

D. DETAILS OF MUSIC & EFFECTS USED IN PROGRAMME

"Dr Who" signature tune, composed, arranged and performed by
Ron Grainer & BBC Radiophonic Workshop. 35" on film over titles
53" on tape over slides

Radiophonic effects by Brian Hodgson & BBC Radiophonic Workshop
used on tape throughout. Approximately 1'20" in all.

Specially composed incidental music, performed and conducted by Dudley Simpson to be dubbed onto tape after editing completed. Details of time to follow from producer's office.

SETS USED

Mobile HQ
UNTT HQ Corridor
Situations Room
Spacedome Composite: Cell, Brain Area, Inner Chamber, Outer
Chamber; Corridors, Replication Sector.
Winser's Laboratory
Hardiman's Office
Corridor Outside Hardiman's Office

PROGRAMME AS RECORDED

To: Television Accountant

copies: H.D.G.Tel; H.Serials; Org. Serials; Duty Office 4098TC
Drama Script Library; A.H. Copyright; Cost Accounting
Unit 401, 2 Cav. Sq.; Television Enterprises (3);
Mrs Sybil Cave; file.

* * * * *

'DOCTOR WHO' (GGG) "The Claws of Axos" Episode Two

Project No: 02340/70⁴⁵~~66~~ Recording No: VTC/6HT/63228

RECORDED: Saturday 23rd January 1971 and inserts Friday 22nd Jan.
Studio T.C.3

TRANSMISSION: Saturday 20th March 1971 BBC-1

Producer - Barry Letts

Director - Michael Ferguson

Designer - Kenneth Sharp

Edited duration of programme to follow from producer's office

A. DETAILS OF CAST

Dr Who	JON PERTWEE
Jo Grant	KATY MANNING
Brigadier Lethbridge-Stewart ...	NICHOLAS COURTNEY
Captain Yates	RICHARD FRANKLIN
Sergeant Benton	JOHN LEVENE
The Master	ROGER DELGADO
Filer	PAUL GRIST
Hardiman	DONALD HEWLETT
Chinn	PETER BATHURST
Winser	DAVID SAVILE
Axon Man	BERNARD HOLLEY
Axon Woman	PATRICIA GORDINO
1st R/T Operator	MICHAEL WALKER
2nd R/T Operator	DAVID G. MARCH
The Minister (voice only)	KENNETH BENDA
Captain Harker	TIM PIGOTT-SMITH
Nuton Driver	NICK HOBBS
Stunt Doubles	SUE CROSSLAND
	NICK HOBBS

The following artists took part in filmed sequences:

ROGER DELGADO, NICK HOBBS, JACK COOPER (Stuntman)

Extras in studio

Roy Brent, Bill Hughes, Pierce McAvoy, George Howse, Gloria Walker

OTHER ITEMS CHARGEABLE TO PROGRAMME:

Script Writers BOB BAKER & DAVE MARTIN

VTR

Catering for filming CINEFOOD LOCATION CENTRE

Facility fees on filming

Central Electricity Generating Board

Messrs. Hallet & Co.

Ministry of Defence

Mr Copping

Mr Holland

Landscaping: Kent Plant Hire

C. DETAILS OF FILM SEQUENCES

Library film {opening titles} 35"
(closing titles) 53" 16mm

British Aircraft Corporation library film "Thunderbird" 16mm
approx. 35" used.

Specially shot film (synch) 16mm approx. 7'20" used.

D. DETAILS OF ALL MUSIC & EFFECTS USED IN PROGRAMME

"Dr Who" signature tune, composed, arranged and performed by
Ron Grainer & BBC Radiophonic Workshop. 35" on film over titles
53" on tape over slides

Radiophonic Workshop effects by Brian Hodgson & BBC Radiophonic
Workshop used on tape throughtout. Approximately 2'00" in all.

Specially composed Incidental music, performed and conducted by
Dudley Simpson to be dubbed onto tape after editing completed.
Details of time to follow from producer's office.

SETS USED

Radar Room

UNIT HQ Brigadier's Office

UNIT HQ Corridor

Situations Room

Mobile HQ.

Spacedome Composite: Corridors, Brain Area, Cell, Inner Chamber
Outer Chamber, Replication Sector

PROGRAMME AS RECORDED

To: Television Accountant

copies: H.D.G.Tel.; H. Serials; Org. Serials; Duty Office;
Script Library; A.H. Copyright; Cost Accounting
Unit 401, 2 Cav. Sq.; Television Enterprises; (3)
Mrs Sybil Cave; file

* * * * *

'DOCTOR WHO' (GGG) "The Claws of Axos" Episode Three

Project No: 02340/7046 Recording No: VTC/6HT/63229

RECORDED: Friday 5th February 1971

Studio: T.C.4

TRANSMISSION: Saturday 27th March 1971 BBC-1

Producer - Barry Letts

Designer - Kenneth Sharp

Director - Michael Ferguson

Edited duration of programme to follow from producer's office

A. DETAILS OF CAST

Dr Who	JON PERTWEE
Jo Grant	KATY MANNING
Brigadier Lethbridge Stewart	NICHOLAS COURTNEY
Captain Mike Yates	RICHARD FRANKLIN
The Master	ROGER DELGADO
Sergeant Benton	JOHN LEVENE
Filer	PAUL GRIST
Hardiman	DONALD HEWLETT
Chinn	PETER BATHURST
Axon Man	BERNARD HOLLEY
The Minister	KENNETH BENDA
Captain Harker	TIM PIGOTT-SMITH
Filer's Double	DEREK WARE

the following artists took part in filmed sequences:

ROGER DELGADO, NICK HOBBS, DEREK MARTIN, STEVE EMMERSON,
JACK COOPER, STUART FELL, REG HARDING

Extras in studio

Gloria Walker, Mildred Brown, Clinton Morris, Peter Holmes,
Steve Smart, Douglas Roe, Clive Roger, Pierce McAvoy,
Michael Stainer, Victor Croxford, Steve King, David Aldridge

OTHER ITEMS CHARGEABLE TO PROGRAMME

Script Writers BOB BAKER & DAVE MARTIN (Buckingham Prods.)

VTR

C. DETAILS OF FILM SEQUENCES

Library film {opening titles} 35" 16mm colour
{closing titles} 53"

Specially shot synch film 16mm 1'37" approx.

D. DETAILS OF MUSIC & EFFECTS USED IN PROGRAMME

"Dr Who" signature tune, composed, arranged and performed
by Ron Grainer & BBC Radiophonic Workshop 35" over film on film
53" over slides on tape

Radiophonic Effects by Brian Hodgson & BBC Radiophonic Workshop
used on tape throughout. Approximately 40" in all.

Special incidental music composed, conducted and performed
by Dudley Simpson to be dubbed onto tape after editing completed.
Details of time to follow from producer's office.

SETS USED

Hardiman's Office
Winser's Laboratory
Spacedome Composite: Cell, Brain Area, Corridor,

Hospital Room
Tardis Interior
Control Box of Lab.

- 1 -

PROGRAMME AS RECORDED

To: Television Accountant

copies: H.D.G. Tel; H. Serials; Org. Serials; Duty
Office; Script Library; A.H. Copyright; Cost
Accounting Unit, 401, 2 Cav. Sq.; Television
Enterprises (3); Mrs Sybil Cave; file

* * * * *

'DOCTOR WHO' (GGG) "The Claws of Axos" Episode Four

Project No: 02340/7047 Recording No: VTC/6HT/63230

RECORDED: Saturday 6th February 1971

Studio T.C.4

TRANSMISSION: Saturday 3rd April 1971 BBC-1

Producer - Barry Letts

Designer - Kenneth Sharp

Director - Michael Ferguson

Edited duration of programme to follow from producer's office

A. DETAILS OF CAST

Dr Who	JON PERTWEE
Jo Grant	KATY MANNING
Brigadier Lechbridge Stewart	NICHOLAS COURTNEY
The Master	ROGER DELGADO
Captain Yates	RICHARD FRANKLIN
Sergeant Benton	JOHN LEVENE
Filer	PAUL CRIST
Hardiman	DONALD HEWLETT
Chinn	PETER BATHURST
Axon Man	BERNARD HOLLEY
Technician	ROYSTON FARRELL

The following artists took part in filmed sequences.

JON PERTWEE, KATY MANNING; RICHARD FRANKLIN; JOHN LEVENE;
NICHOLAS COURTNEY; PETER BATHURST; REG HARDING; DEREK MARTIN;
STEVE EMMERSON; NICK HOBBS; JACK COOPER; STUART FELL

Extras in studio

Clinton Morris, Peter Holmes, Steve Smart, Mark Boyle,
Jack Cooper, Douglas Roe, Clive Roger, Pierce McAvoy,
Michael Stainer, Brian Gilmar, Emmett Hennessy, Bob Blaine,
Brian Justice, Victor Croxford, Steve King, David Aldridge

OTHER ITEMS CHARGEABLE TO PROGRAMME

Script Writers BOB BAKER & DAVE MARTIN (Buckingham Prods.)

VTR

C. DETAILS OF FILM SEQUENCES

Library film (opening titles) 35" 16mm
(closing titles) 53"

Specially shot synch film 16mm 5'34" approx.

D. DETAILS OF MUSIC & EFFECTS USED IN PROGRAMME

"Dr Who" signature tune, composed, arranged and performed
by Ron Grainer & BBC Radiophonic Workshop 35" on film over titles
53" on tape over slides

Radiophonic effects by Brian Hodgson & BBC Radiophonic Workshop
used on tape throughout. Approximately 35" in all.

Special incidental music composed, conducted and performed
by Dudley Simpson to be dubbed onto tape after editing completed.
Details of time to follow from producer's office

SETS USED

Winser's Laboratory
Tardis Interior
Control Box of Lab.
Hardiman's Office
Spacedome Composite: Corridor, Brain Area, Inner Chamber

AMENDMENT TO PROGRAMME
AS RECORDED

PROGRAMME TITLE: DR. WHO (GGG) 'THE CLAWS OF AXOS' EPS. 1 - 4

PROJECT NOS: 02340/7044 - 47

RECORDING NOS: VTC/6HT/63227/8/9/30

RECORDED: Ep. 1 & 2: 22.1.71; Ep. 3 & 4: 6.2.71

TRANSMISSION: Ep. 1. Saturday, 13th March, Ep. 2. 20th March,
Ep. 3. 27th March, Ep. 4. 3.4.71.

PRODUCER: BARRY LETTS

DIRECTOR: MICHAEL FERGUSON

TO: TELEVISION ACCOUNTANT
621. 33 Cav. Sq.

COPY: H.D.G.Tel., H.Serials,
Org.Serials, Drama Script
Unit, Duty Office - 4098 TC,
A.H. Cop., Costs Sect. Unit
410. 2 Cav. Sq., B. Letts,
File: Tel. Ent.. 215 V.H.,
T. Whitehead, 409 V.H. S. Cave.

Further to P. As R.'s for the above four programmes of 'DR. WHO'
(GGG) I give below final edited lengths of each programme and
lengths of specially composed music.

EP. 1

Final duration: 24' 17"

Incidental music composed by DUDLEY SIMPSON.....8' 7"

EP. 2

Final duration: 24' 30"

Incidental music composed by DUDLEY SIMPSON.....9' 52"

EP. 3

Final duration: 24' 12"

Incidental music composed by DUDLEY SIMPSON.....8' 23"

EP. 4

Final duration: 25' 19"

Incidental music composed by DUDLEY SIMPSON.....14' 10"

(MICHAEL FERGUSON)
15.3.71